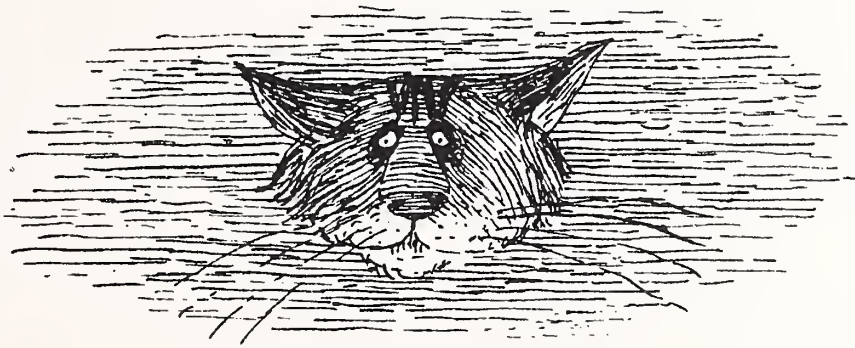


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The Lewis Carroll Society of North America



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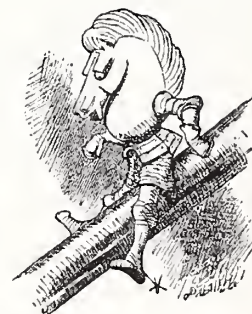
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On the cover: Edward Gorey's illustration to "Alice's Variorum Quorum"
from Felicia Lamport's *Cultural Slag* (Houghton Mifflin, 1966).

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After the previous issue's herculean Snarkish efforts, this issue of the *KL* may seem ever so slightly depleted in its Carrollian variety. While it is true that there is a disturbing lack of Snark in the following pages, the journal as a whole is still replete with the hearty, rib-sticking goodness of many other things Carrollian, mostly Alice-flavoured, it's true, but guaranteed to make for a nourishing read.

Is there any other author who has attracted the talents of so many illustrators as Lewis Carroll, both directly and indirectly? That in itself would make for a fascinating statistical study, and anyone tempted to do one could do worse than start with this issue of the *KL*, which features several articles focusing on various aspects of Carrollian illustration.

Lovers of Edward Gorey will be delighted to see a long out-of-print specimen of his Carrollian work gracing a very droll poem by Felicia Lamport, a perfect matching of artist, poet, and subject matter.

We also take a look at some of the more (unjustly) neglected successors to Tenniel's original brief; in fact, we are hoping to make this into a regular feature of the journal, starting with this issue's article on an Italian illustrator, Ketty Castellucci. In addition, we present you with a partial checklist of non-Tenniel/Furniss/Holiday, pre-1907 illustrators of Carroll, a rather poignant reminder of the eternally hypercompetitive nature of the picture-making business.

We also have articles on the surprisingly competent illustrations of Dean Liddell and also a rather curious analysis of the Dodo-Thimble illustration in *AAIW* from Howard Chang, a Taiwanese Carrollian. Mr. Chang's thesis deserves careful consideration from any readers who think that illustrators know

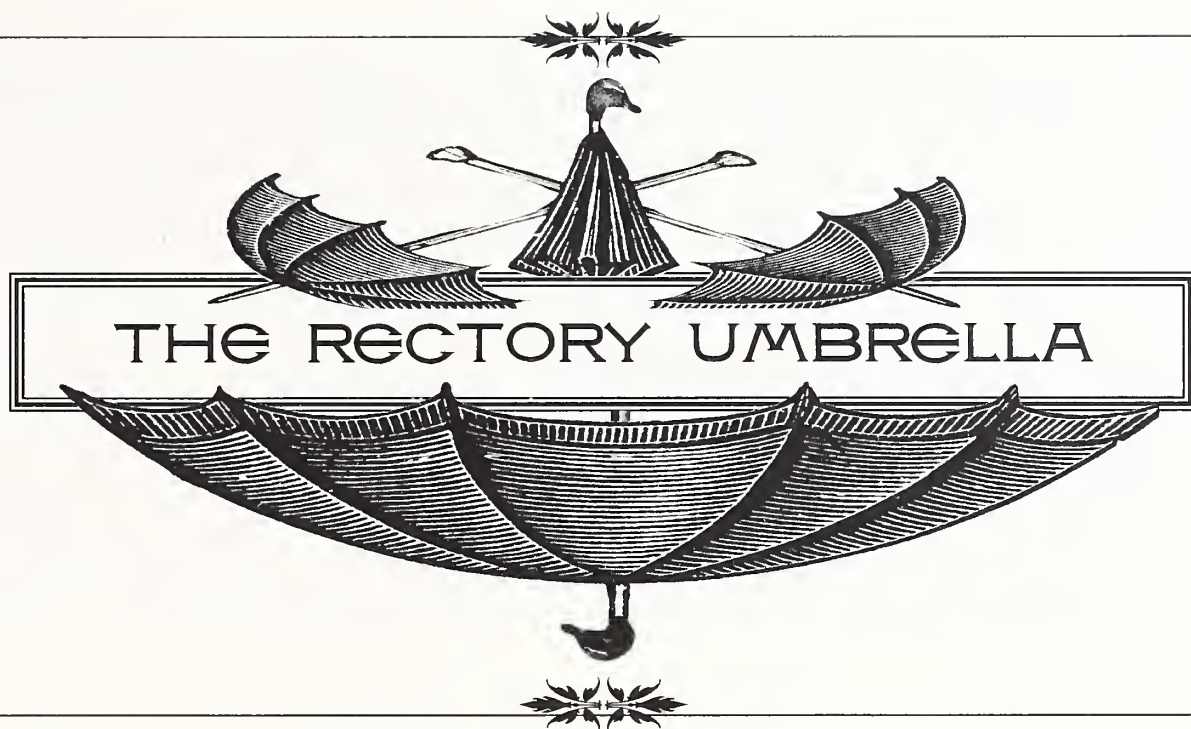
what the heck they are doing, for—appearances notwithstanding—most illustrators exist in a clueless state of grace stemming from their authors' understandable desire to have a bit of fun on the side.

Naturally, there are articles on other Carrollian issues, including a survey of Macmillan's binding tickets, several book reviews, and also a humorous cri de coeur from a young Society member who has embarked upon the arduous process of attaining a university degree from the Mad Hatter.

Finally, we have an update from Joel Birenbaum on the impending Alice150 celebrations. Joel urges all Society members to join the Alice150 Facebook page and do whatever else they can on social media to make the general public more aware of this event. Such promotional efforts require many months to gain sufficient momentum, and the time is now to let your friends and colleagues on Twitter, Tumblr, Pinterest, Facebook, and elsewhere know about #Alice150. This is a mission perfectly suited for younger members especially.

I've always felt that Lewis Carroll would have been an enthusiastic devotee of social media; it would have furnished a perfect venue for his peculiarly concise and original brand of word and logic play. It would also have allowed him to fully indulge his pedagogical, crypto-nonsensical impulses towards perfect strangers, so that, forgetting all laws of propriety, he could have given instruction without introduction. It may have caused quite a thrill in Victorian society, but it's all good, clean fun for the LOLCat masses.

MAHENDRA SINGH



BROADWAY BOOGIE-WOOGIE

CINDY WATTER

Our spring meeting took place on a beautiful weekend, April 25-26, at the New York Institute of Technology, where we were hosted by its president and one of our founding members and past presidents, Dr. Edward Guiliano. This was especially appropriate as it was the 40th anniversary of the LCSNA's founding, and Edward had been present at the creation.

But we are skipping ahead. First, of course, was the Maxine Schaefer Memorial Reading, which took place in the George Jackson Academy in the East Village. Ellie Schaefer-Salins notes, "The school states that it was created to engage underserved, academically capable boys from fourth through eighth grade, a time when young men are particularly vulnerable to disengaging from school.

"Members of the LCSNA met with forty fourth-grade boys from the class of Tim Jones. I introduced the reading and explained who Maxine Schaefer, my mother, was and her importance to the LCSNA. My father, David Schaefer, was in attendance.

"Patt Griffin Miller and Cindy Watter did a fabulous job reading from the Mad Tea Party chapter. After the reading there was a question-and-answer period with the well-dressed boys, in which they discussed their favorite characters from *Wonderland*, and the LCSNA members told how they became interested in Lewis Carroll and Alice.

"Tim Jones then gave the members a tour of the school and narrated the history of George Jackson, a boy from Harlem who received a good education, graduated from Harvard in 1980, and became the CEO of Motown Records. It was his dying wish that a school be set up to help bright boys like him become successful."

The meeting on Saturday commenced with David Schaefer presenting some news to the membership that was both exciting and deflating. How many of us own the lovely Books of Wonder editions of *Wonderland* and *Looking-Glass*? Lots. How many has the LCSNA given away to schoolchildren as part of the Maxine Schaefer program? Hundreds and hundreds. How many of us have actually *read* that edition? Apparently no one. One of David's friends, Cheryl Russo, pointed out that the shaped poem recited by the Mouse is different in the Books of Wonder version! Instead of the familiar "would be wasting our breath . . . condemn you to death" rhyme, it reads, "Said the mouse to the cur, / 'Such a trial, dear sir, / With no jury or judge, would be tedious and dry.' / 'I'll be judge, I'll be jury,' / Said cunning old Fury: / 'I'll try the whole cause; and condemn you to die.'" He also produced a copy of this revision in Lewis Carroll's handwriting, and pointed out that the Books of Wonder edition is the only version of *Alice* in existence that has this version of the poem. (Carroll's personal

P. 37. end - arrange thus
 and for "wasting
 our breath."
 read "tedious
 and dry."
 and for "I've" read
 P. 126, lines 2, 3 - thicken lead.

the whole
 cause, and
 condemn
 you
 to
 die
 the whole
 cause
 and
 condemn
 you
 to
 die

copy of the 1866 edition is in the Parrish collection, with corrections written directly on the back endpaper. Some corrections were made and some weren't.) We were all appropriately astounded. No one knows how this tail/tale got into the Books of Wonder edition (making it truly live up to its name).

Next, in honor of our 40th anniversary, Edward Guiliano moderated a discussion of the founding and early days of the society, with David Schaefer, Justin Schiller, Michael Patrick Hearn, and Morton Cohen sharing their memories. Edward began at the beginning: On January 12, 1974, eighteen people gathered at the Nassau Inn, Princeton, to form the society: Alice Berkey, Morton Cohen, Doris and Geoffrey Frohnsdorf, Charlotte and Martin Gardner, Edward Guiliano, Michael Patrick Hearn, Joyce Hines, Florence Becker Lennon, Diana and Stan Marx, David and Maxine Schaefer, Justin Schiller, Elizabeth Sewell, Alexander Wainwright, and Ray Wapner.

However, earlier than that, a group had gone to collector Arthur Houghton, Jr.'s house, Wye Plantation in Maryland, to discuss the formation of a Carroll society. (In fact, to go back further in time, Stan Marx wrote to Warren Weaver in January of 1963 to discuss a possible Lewis Carroll Society!)

Justin Schiller said that he knew Houghton through his [Schiller's] being a book dealer, and Houghton was very pleased that his Carroll collection was so much admired. "I remember Arthur taking out of his pocket a checkbook and making one out for \$5,000. That was the seed money for the January 12 meeting." At that meeting it took about five minutes to elect officers, with Justin presiding—Stan Marx was elected president.

David Schaefer remembered worrying about about the gas shortage and marveling at the personnel at the Nassau meeting.

Morton Cohen said that meeting Martin Gardner and Florence Becker Lennon for the first time were

his white stone days. To him they were a "god and goddess because of their work." He was able to meet with Lennon again and talk to her at length about her meetings with the Liddells, and his great friendship with Gardner grew over time.

Michael Patrick Hearn said he particularly enjoyed meeting Elizabeth Sewell, and that Martin Gardner bought him his first Manhattan. "That's about all I remember." (Laughter.) Michael, of course, went on to write *The Annotated Wizard of Oz*, *The Annotated Huckleberry Finn*, and a host of other literary works.

Edward talked more about the author of *Victoria Through the Looking Glass*, which drew so many people to Alice in the early days. "Florence Becker Lennon is the person who stood out. She was truly strange. She lived in Colorado and was elderly, vivacious, with white pigtailed, [and dressed in] Navajo clothing."

Michael Patrick Hearn said that the most important event for the Society was Morton's publication of Lewis Carroll's *Letters* in 1978. "Everyone started talking about [us]."

Edward said that he had been a member of the British LCS, where he met Stan Marx. At the time, Edward was studying the Brownings and became active in preserving their house in Italy, Casa Guidi. His idea for the LCSNA developed from the Browning Institute.

Then came a discussion of the LCSNA in relation to the LCS(UK). Morton said there was an obvious comparison between the two: one of the LCSNA's strengths is in its publications. Hearn reminded us that *The Wasp in a Wig* was a "major event" that garnered worldwide attention.

Justin, who founded the International Wizard of Oz Club in 1957 at a "precocious thirteen" (he also said that at the time he was a "juvenile dictator, as it's the fastest way to get things done"), thought the Oz club was "incredible," but that it stayed "professionally amateurish" and contrasted it to the "far more serious



Left to right: Hearn, Cohen, Guiliano, Schaefer, and Schiller

mantle” of the LCSNA. He also noted, “Unlike the Oz Society, I don’t believe I have ever attended a Carroll meeting where people dressed up as favorite characters.” Hearn reported that in the Oz group there were rifts between factions, but in the LCSNA there were “no factions or friction.”

David said that at first the idea was to start a branch of the LCS, but Arthur Houghton said, “Don’t” and to found an independent society instead.

From there the conversation went to a projected Alice200 meeting in 2065, which some people in the audience today would probably attend (most everyone wished to, of course). Edward said, “We can predict the 50th anniversary of our society with some comfort, but what discoveries will happen in the 40 years after that? What sort of scholarship? Will the society still be here? What will it be like?”

Hearn announced, to much laughter, that everyone will be celebrating the anniversary of the great Tim Burton film in which it was revealed that Lewis Carroll was Alice’s father. Morton said there will be new technology and through it someone will find the three missing diaries and the torn-out pages. David said, “I see everything digital—I see a golden age of books being digital, beginning with the iPad Alice.”

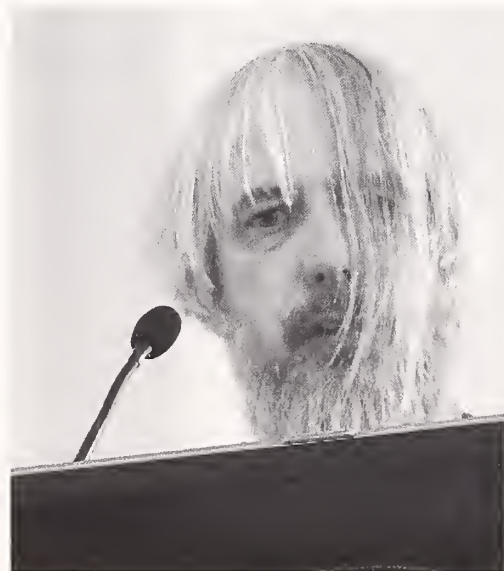
August Imholtz handed out a 40th Anniversary Keepsake broadside with quotations from some of Stan Marx’s correspondence in the years leading up to the founding of the Society. Someone ended the Q&A with the comment that we hadn’t abandoned our Marxist origins, and that was that.

The next speaker was Craig Yoe, a very funny man, who told us about *Alice in Comiciand*, a compilation of Alice-inspired comic book stories with an introduction by, and collaboration with, our president, Mark Burstein. Craig was creative director of

the Muppets for many years, and has produced over a hundred books about vintage comics.

The book itself is a handsome specimen: Its cover has Tenniel’s Alice drawing aside a cut-out curtain, exposing a mischievous-looking ’toon Alice. Yoe likened the task of putting together a book about Alice to that of being Elizabeth Taylor’s latest husband on the honeymoon night—what could one possibly do that was new? He clearly relishes the comic book as “the lowest form of art ... garish ... like a sideshow at night.” In comics, he noted, there is integrity of pictures and conversation.

He proceeded to take us through the book. The introduction covers the history of English caricature and cartoons in general, covering Tenniel’s work in *Punch*, with fascinating reproductions. This includes a *Punch* cover with an Alice character (KL 86 cover), published more than a year before *Wonderland*, and



Craig Yoe



an 1899 political cartoon with Alice, the Gryphon, and the Mock Turtle. There is a reproduction of a youthful CLD's "The Scanty Meal" cartoon for *The Rectory Umbrella*, the hand-drawn magazine for his family.

Yoe's *Alice* is a veritable cornucopia of the pastiche, the parody, and the just plain strange. (The cover of *Alice: New Adventures*

in *Wonderland*, with our heroine being spanked by a cranky yet oddly detached Raggedy Ann doll, fits this last category.) There are homages to Alice that attendees had seen before (*Peanuts*, *MAD*); others were new to us, such as the delightful Snoopy-as-Cheshire-Cat by Charles Schulz that once adorned the inside of a National Cartoonists Society's dinner program.

The *Chicago Sunday Tribune's* "Alice in Fun-nyland" (1901) was the first foray into the land of comics. (This Alice looks as if she could be Alfred E. Neuman's sister.) Snoopy as the Cheshire Beagle is especially beguiling. There is an educational biographical comic of Lewis Carroll, and the first panel is a lurid yet well-composed drawing of the boat trip, with Christ Church in the background. Yoe said this was an example of the comic industry "trying to bring some respectability to an anarchic medium."

Proving Alice's infinite variety, she has a cameo as a young millionairess in a 1946 *Superman* comic called "A Modern Alice in Wonderland," and is changed to a young boy in "Alec in Fumbleland." Even Archie gets into the act, unwillingly, appearing in Alice drag in "Archie in Wonderland." Two of the stories, "Alice in Terrorland" and "Through the Looking Glass!" would probably be too frightening for most children. Both have the wonderful Fifties harsh noir/horror look that made some adults really hate comic books.

Comicland has some examples of Walt Kelly's Carroll pieces, including a never-before-published piece of Humpty Dumpty reciting the "Sent a Message to the Fish" poem (from the Burstein collection) and a delightfully histrionic Albert the Alligator reciting "Jabberwocky" for his decidedly unimpressed nephew.

"Alice on Monkey Island" is unusual, with an Alice in red bobby-socks following the frame narrative—falling asleep while reading. Since the other books in this series were named after the Alice duad, we do look forward to finding Carroll's original manuscript of *Alice on Monkey Island*. "Alice in Flying Saucers" is suitably nutty. The artwork is by Dave Berg, who went

on to do *MAD's* "The Lighter Side of" stories. The artwork, by Warren Kremer, in "Little Max Meets 'Alice in Wonderland'" has lots of movement and sound effects, and a foreshadowing of psychedelia that caused Yoe to exclaim, "What was this artist smoking?" The final story is the *MAD* parody by Harvey Kurtzman and Jack Davis.

This was an enjoyable glimpse into cartoon history, and a compliment to Carroll's imagination as inspiration to others. Alice has been a comic strip and comic book character since the earliest days of the medium, and she remains durable.

Next, Bruce Lazarus (educated at Juilliard, professor at Metropolitan College, pianist for Dance Company of Harlem) and three singer/actors, Lena Gilbert (mezzo-soprano), Jennifer Winn (soprano), and Jason Koth (tenor), performed "Carrolling," a song cycle with lyrics from Lewis Carroll, "a work in progress" in its first public performance. The songs were quite lovely, as were the voices of the singers. They performed five songs from the *Alice* books, three from *Sylvie and Bruno*, and one from *Three Sunsets*.

"Twinkle Twinkle Little Bat," was sung by Lena Gilbert. Here the tune imitates the woozy, swoony motion of a bat flying home after a long night, and the rendition includes an amusingly flat pronunciation of the word "bat." "Beautiful Soup" was wittily performed by Jason Koth, smiling throughout, as if inviting us to have a bowl. "Tweedledum and Tweedledee" (all performers) had an ominous tone befitting a poem with barely suppressed violence, and ended with a shriek. Jennifer Winn's warm, rich soprano voice enhanced "Be as a Child," a rather sad song. (Miss Winn, we learned at dinner, had sung the role of Alice in Peter Westergaard's 2008 *Alice in Wonderland* opera [KL 81:39].) "'Tis the Voice of the Lobster," in Lena Gilbert's droll delivery, was quite



Bruce Lazarus

funny, and she performed the “timid and tremulous” part perfectly. Jason Koth’s performance of “The Mad Gardener’s Song” was worthy of Cole Porter, with perfect enunciation.

Chris Morgan spoke next, about his editing Volume 5 of our The Pamphlets of Lewis Carroll series (*The Game & Puzzle Pamphlets of Charles Lutwidge Dodgson and Related Pieces*). Much of the book is devoted to “Doublets” (word ladders), usually from *Vanity Fair*, which Carroll also printed answers to. The Doublets answers were submitted by various correspondents who had adopted rather humorous pseudonyms, including: THE DURNED LITTLE CUSS, THE TADPOLE’S COUSIN, RAMMING-DIGGLES, MISSINGLINK, MISS PICKLE, RAMPANT VIRTUE, PHOSCOPHORNIO, LAUGHING JACK-ASS, CLOUDCUCKOOLAND, and (fittingly) LE DERNIER DES MOHICANS!

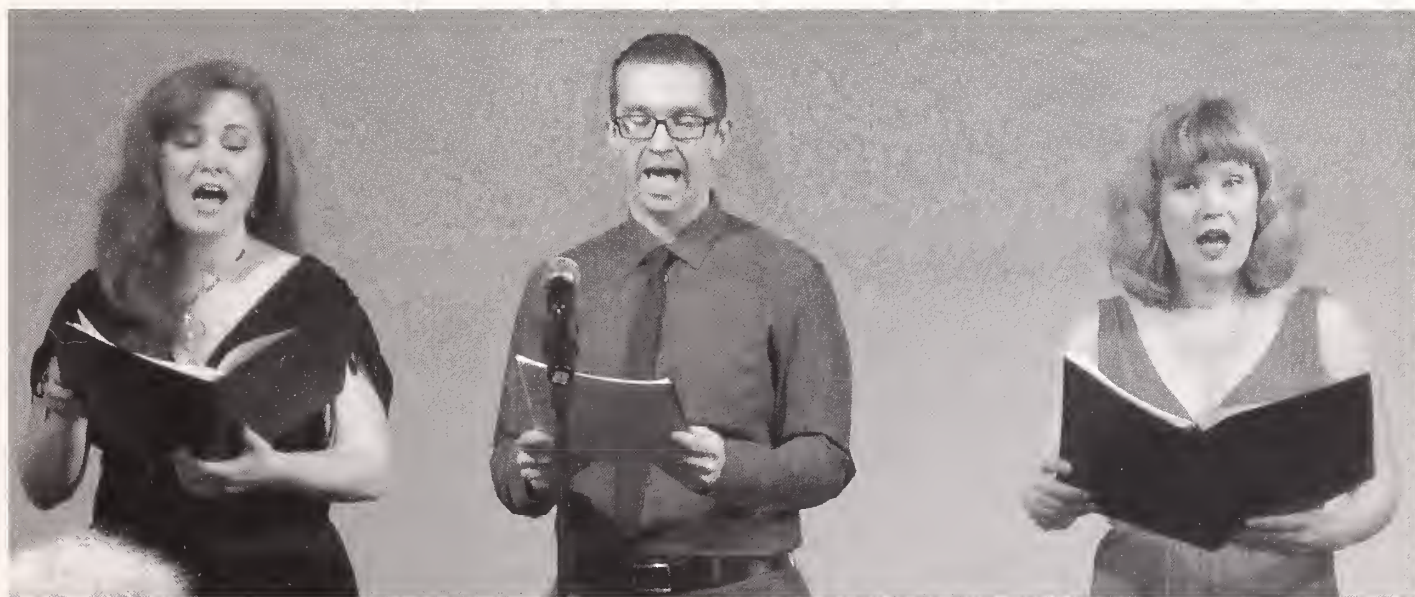
Comments on the entries were usually signed by the judge of the Doublets competitions, called “Choker.” Whether Choker was CLD or Thomas Gibson Bowles remains moot. Bowles was the founder of *Vanity Fair* and, according to Charles Lovett, “wrote most of the copy for this hugely successful journal himself under various pseudonyms, including ‘Choker.’” But there is also some evidence that Carroll might have written at least some of the Choker material. He did reprint one of Choker’s best pieces from the *Vanity Fair* competitions in the pamphlet version of *Doublets*. In it, Choker took many of the words that had been rejected from readers’ entries and created a mock apology, using all the banished words! Chris noted that it’s consistent with Carroll’s style of nonsense, and the fact that Carroll reprinted it supports the theory. It reads:

CHOKER humbly presents his compliments to the four thousand three hundred and seven-

teen (or thereabouts) indignant Doubleteers who have so strongly shent him, and pre to being stoaked in the spate of their wrath, asks for a fiver of minutes for reflection. CHOKER is in a state of complete pye. He feels that there must be a stent to the admission of spick words. He is quite unable to sweal the chaffy spelt, to sile the pory cole, or to swill a spate from a piny ait to the song of the spink. Frils and the mystic Gole are strangers in his sheal: the chanceful Gord hath never brought him gold, nor ever did a cate become his ain. The Doubleteers will no doubt spank him sore, with slick quotations and wild words of yore, will pour upon his head whole steres of steens and poods of spiles points downwards. But he trusts that those alone who habitually use such words as these in Good Society, and whose discourse is universally there understood, will be the first to cast a stean at him.

Since there was often debate about which words were and were not admissible in Doublets, Carroll ended up publishing his own glossary, including some rather, er, whimsical entries—but, oddly, only one two-letter word: *ox*.

Chris showed us some examples of other uses of Doublets, including “Puzzle King” Sam Loyd’s 1917 film for the Edison Company, *The Puzzling Billboard*, featuring live characters and an animated goat (animated by the same person who would later do the stop-action sequences for *King Kong*), currently viewable on YouTube. He also quoted Nabokov’s remarks about “Word Golf” (his name for Doublets) in his novel *Pale Fire*. Nabokov’s narrator says that one of the characters in the novel “would interrupt the flow of a prismatic conversation to indulge in this particular



L to R: Jennifer Winn, Jason Koth, Lena Gilbert



Chris Morgan

pastime, and naturally it would have been boorish of me to refuse playing with him. Some of my records are: HATE-LOVE in three, LASS-MALE in four, and LIVE-DEAD in five (with LEND in the middle)."

Donald Knuth, the world's premier computer scientist, who is very fond of Doublets, once used a computer to analyze 5,757 five-letter English words. He discovered that 671 of them could not be converted into any other English word by only changing one letter, and designated these "aloof" words, because, fittingly, "aloof" is one of them! Chris also presented examples of Doublets in other languages, including Howard Chang's ingenious Chinese ones, and showed a previously unrecorded drawing of a CLD puzzle he discovered in the Parrish Collection. It shows string being wrapped around grooves cut on the faces of a wooden cube. The string traverses all the paths without following any of the paths more

than once. Carroll noted on the page, "This I have solved." Chris also discussed Carroll's involvement with the "15" puzzle craze.

He closed his talk by presenting some colorful new paper optical illusions designed by Amanda Turner, based on several of the original Tenniel illustrations, including Alice and Humpty Dumpty. If you assemble them and close one eye, they appear to move in paradoxical ways. (The illusions are free, and can be downloaded at www.puzzles.com/com/.) Chris is on the committee for the new tribute website to Martin Gardner, www.martin-gardner.org, which will contain, among other things, information about Gardner's lifelong interest in Carroll and his writings.

Next, Jessica Young, an MIT graduate with a University of Michigan MFA, currently an instructor at American University, talked about, and read to us from, her 2013 book of poems, *Alice's Sister* [KL 92:39]. Here Alice's sister is named Mary, and her life experience includes a pregnancy. The poems are inspired by Carroll's novels, and she occasionally quotes lines from the two books; one title comes from Gerard Manley Hopkins. Young introduced her poems, saying, "In these poems there is never a direct discussion of action." Most of the references to human activity are oblique; frequently an observer saying what s/he thinks has happened. (One example is when a neighbor finds a diary that belongs to Mary.)

"The book [AAIW] ended when Alice wakes up"; *Alice's Sister* adds what might have happened in Alice's life after that, augmenting the story with new parts, such as a basement episode. (Note: basements in literature are never positive.)

She read "Mary and Math" to us, introducing it with "Don't let the title scare you too much or excite you too much." The poem addresses the probability of getting pregnant, using an oriole landing on a blade of grass as the analogy.

A question from the audience asked where the name "Mary" came from. Young thought it was from the book (no-o-o-o); perhaps she had conflated "Mary Ann," the White Rabbit's servant, with Alice's sister, but it's an appropriate example of artistic license in action. The poems are wonderfully written, and highly accessible even to people who claim not to like to read poetry.

The next performer was Dr. April Lynn James and her alter ego, Madison Hatta, who read to us from her collection of Carroll-influenced poems and sonnets, which deal with life as a metaphorical cocktail of humor, frustration, and family dysfunction. Madison began her performance with the question "Why should a sensible African-American woman with a PhD from Harvard feel the need to follow Alice down the rabbit hole?" The answer was "My career wasn't working and neither was I." She had followed a picaresque employ-



Jessica
Young

ment path that included being an opera singer, juggler, bar dancer, and sometime academic, but “Lewis Carroll saved my life.” She watched the Tim Burton movie over and over, and saw her life reflected in it. “I had done my doctorate and I thought I was done with obsession.” Instead, she watched the movie every Saturday night for a year, bought “everything,” and went on fan sites.

Madison moved from Tim Burton to reading *Wonderland*, “devouring” *Looking-Glass* and *Snark*, and even *Sylvie and Bruno*. She added, “Good heavens, I even joined the Lewis Carroll Society of North America.” After numerous serendipitous encounters with Alice-related objects and curiosities, an inner voice spoke to her, and she replied, “All right, Spirit, I can recognize a directive when I see it”—and Madison Hatta was born.

In “Madison’s Peculiari-Tea Shop” she manages to use “tea” as a suffix innumerable times, with a memorable line being “Many of our patrons prefer their spirituali-tea divini-tea free.”

Here is one of her sonnets (© 2014 April Lynn James, aka Madison Hatta):

If I were not mad, what on earth would I be?
 ’Tis an unlikely prospect, I’m sure you’ll agree.
 Those voices that whisper when no-one is near—
 Their meaning is all too entirely clear.
 I laugh out of turn, I sing in the rain.
 To me, this is custom. To others, insane.
 My past is a mystery shrouded in dreams,
 concealed by blue starlight, moonlit by streams.
 My present meanders up uncommon roads,
 and as for my future, who knows what it holds?
 My friends? They’re a mixture of whimsy
 and wise
 who come round the bend to drink tea in
 disguise.
 In a world where $1+1=3$,
 if I were not mad, well then, who would I be?

Mike Schneider, the next speaker, calls himself an “anti-artist.” His latest project is *What Is the Use of a Book Without Pictures?* and it is a) crowd-sourced, b) without words, and c) staggeringly eclectic and original. He points out that nowhere is Alice described physically in the Alice books (beyond “Your hair wants cutting”), yet “in countless illustrated editions nine times out of ten, Alice is the blonde in a blue dress. The problem . . . is that others start to see those incidental details as her defining characteristics.” He believes that people forget the descriptors “clever” and “curious”—and that leads to “hapless blondes in blue, doe-eyed and dimwitted.”

His solution to this state of affairs was to solicit illustrations for an all-pictures-no-words version of *Alice*. The result is a “visual translation” with many and various contributors—over 350 to date. (Did he ever



Madison Hatta

reject anything? Yes, if they’re not true to the text. It’s OK to have a Mayan Alice with a jaguar, but you can’t have the jaguar tear her to shreds.) He said that some drawings may seem obscure, but “the works you know will inform the works you don’t.”

He showed a sampling of the thousands of illustrations. Artists had a good deal of fun with the lobster quadrille, for example. In at least one case, the culture was outer-space-meets-the-heart-of-darkness, with a Mock Turtle in a diving suit wearing a necklace of skulls and bones.

Mike said that in Phase 2 they are “imagining [the story] through the lenses of varied periods and cultures.” Alex Kautz’s Edo-style folio was very dense and beautifully drawn in the floating-world style. The substitution of a large monkfish for the calf’s head is inspired. These panels are delightful and what better setting can one imagine for a tea party? Mike said this is only the first folio of Phase 2. Other styles of folios



Mike Schneider



Sample illustrations from *What Is the Use of a Book Without Pictures*

in progress include Pre-Columbian Mayan, Mexican Revolution, Mycenaean Greek, 16th c. Black Forest, and more.

He closed with: “Learning to separate the defining characteristics from the incidental conventions can be applied universally. The next time you find yourself tasked with reinventing the wheel, remember the wheel, with all its infinite variations, is still just one of the possible solutions.”

(Speaking of which, it should be noted that he began his presentation with a slide of a large junkyard field of automobile tires to make that point. Given the title of his project and talk, at least one person in the audience thought that this was the illustration for “Alice was beginning to get very *tired* of sitting by her sister on the bank . . .”)

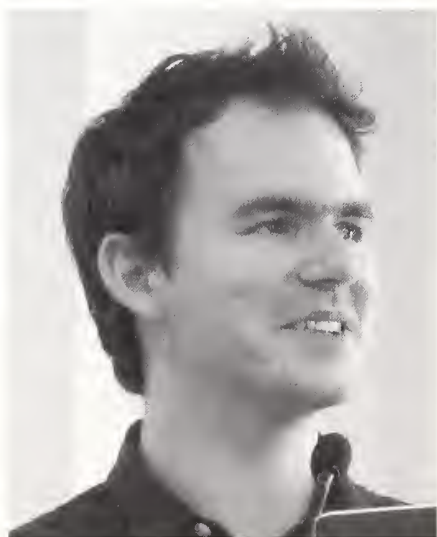
The project is ongoing, so any artists interested in participating should email Mike, shenlon@hotmail.com. You can read more about it at <http://speakgeekytome.com/2014/04/clever-and-curious/>.

Tim Manley, author/artist of *Alice in tumblr-Land and Other Fairy Tales for a New Generation* (reviewed on p. 35), began, “Once upon a time, I was a waiter at Ap-

plebee’s who dreamed of being anything other than a waiter at Applebee’s.” After graduating from college and moving back in with his parents, he became a teacher for a short while. He said he was twenty-two and looked fifteen, while his students were seventeen and looked thirty-five. “They liked that my name was Mr. Manley.” He did not feel as if he was anywhere in the region of his potential, “so I Googled ‘quarter-life crisis’ and started a *tumblr* microblog. If you can’t beat ‘em, write fan fiction that forces them to join you.” In this small but very funny volume, Rapunzel gets a buzz cut and starts dating girls, the Three Billy Goats Gruff move to Brooklyn and start a band, and Hansel and Gretel are stuck for a while doing soul-destroying piecework (folding boxes for gingerbread houses). You get the idea. The Alice story is very nicely drawn in the style of Tenniel, and contains the immortal phrase “Alice got a little philosophical when she got drunk.” Tim is a very skilled illustrator as well as a quite humorous writer and an engagingly funny speaker.

The 77th Lewis Carroll Society of North America meeting was packed with memories and nostalgia, yet tipped its (10/6) hat to the new media. We enjoyed art, puzzles, the spoken word, and music, and had a perfectly delightful time altogether before heading off to a sumptuous dinner at Fiorello’s, followed by a cocktail party at the Upper West Side apartment of the most wonderfully yclept Mrs. Louis Carroll English, who usually goes by “Esther” and happens to be the mother of our current president.

Tim Manley



A NOTE ON MACMILLAN'S LEWIS CARROLL BINDINGS

Robert J. Milevski

It is well known that Charles Lutwidge Dodgson met Alexander Macmillan in October 1863 regarding the former's wish to publish his book *Alice's Adventures in Wonderland*. This meeting flourished into a productive author-publisher relationship that was to last until Dodgson's death in January 1898.

It is also well known that, beginning in 1851, while their bookselling and publishing ventures were located in Cambridge, Daniel and Alexander Macmillan began using the services of the London trade binder James Burn & Co.¹ This relationship also flourished, so well in fact that Burn eventually bound nearly all of Macmillan and Company's books—and continued to do so well into the twentieth century.² Consequently, Burn bound all of Dodgson's and Lewis Carroll's books published by Macmillan.

Like many nineteenth-century English—and particularly London—trade, or publishers', bookbinders, Burn & Co. ticketed its bindings.³ It did so during approximately 1810–1894. Over this time period, Burn used a succession of tickets in ten different designs that, with variations in size and ink and paper tints, amounted to at least thirty-two distinct tickets. Burn's ticket designs were used in succession as well as concurrently. It is relatively straightforward to map the dates of use of each ticket design and variant by recording the earliest and latest dates of the books in which it is found.⁴

To date, I have found five Burn tickets in seven Lewis Carroll titles that Macmillan published (in English and translation) between 1865 and 1876.⁵ These tickets, titles, and imprint years are listed below. The tickets are reproduced all to the same size rather than to actual or relative sizes. They are arranged in chronological order of their appearance and use, and each is provided with a designation, should they be used for future reference purposes. This list is not meant to be comprehensive of either titles or tickets. Other Burn-ticketed Carroll (and perhaps Dodgson) titles, with tickets the same as or different from those listed, will undoubtedly be found. Much of the work for this article is based on Lewis Carroll titles found in the Morris L. Parrish Collection of Victorian Novelists at Princeton University Library.⁶

NB. The practice of ticketing was inconsistent and variable in the nineteenth-century English trade

binding industry: Not all titles were ticketed, but even for those that were, not all copies of a title were ticketed. As well, a title was usually bound up in batches, a new "binding-up" being ordered when the previous batch was (near to being) sold out. Some batches may not have been ticketed, thereby causing confusion regarding the extent and scope of ticketing for a particular edition or printing of a title.

Should a Knight Letter reader wish to comment or to add to this list in any way, please contact me at r.milevski@gmail.com.

This article is all that much better for the guidance and assistance of Selwyn Goodacre and August and Clare Imholtz. Charles C. Lovett and Stephanie B. Lovett's earlier work on Burn tickets in Carroll bindings is noted.¹⁰ Their observations and my own are based on entirely independent observations. Any overlap or duplication of information is purely coincidental.

¹ This came about through Tom Bain, an apprentice in the Macmillans' Cambridge bookshop. Bain was the son of London antiquarian bookseller James Bain. The elder Bain and his family and the Burns were close neighbors and friends on Kirby Street, where the Burn bindery and family home were also located. The development of a friendship between the Bains and the Macmillans led to the latter's decision to employ Burn as their binder. Burn was one of the largest, if not the biggest, nineteenth-century London trade binder.

² Burn bound for other publishers as well as Macmillan. However, Macmillan was Burn's biggest and longest-served client.

³ A ticket is a small piece of paper upon which is printed a legend that identifies the binder of a book. It usually includes the binder's location. (Booksellers used tickets, sometimes also referred to as labels, to similar effect.) Tickets come in a variety of shapes and sizes as well as ink and paper colors. The normal location of nineteenth-century trade binders' tickets is the rear pastedown, in the lower-left corner.

⁴ The situation may be more complicated, as when a secondary binding (a batch of an edition bound at a later date, a later binding-up) has a different ticket from copies bound earlier (because a new ticket design superseded an earlier one). In addition, it appears that the usual bindery practice was to continue to use the supply of an old ticket until it was exhausted, despite a new design having been introduced and being in use. Thus two or more tickets were used concurrently.

(Footnotes continue on page 11)



Figure 1

This ticket design and its variants were used approximately from 1845 to 1870.

Size: 22.5 × 22.5 mm.⁷

Color: Black on white/off white/cream.⁸ (Color variants were black on fawn and black on buff.)

Legend: Bound By / Burn / 37 & 38 / Kirby St.

Carroll title with this ticket:

Alice's Adventures in Wonderland (with title page dates of 1865, 1866, and 1867, sixth and ninth thousand) (see also Milevski 2, 3, 4, and 5 below)



Figure 2

This ticket design and its variant were used approximately from 1847 to 1871.

Size: 22.5 × 22.5 mm.

Color: Black on pinky-fawn. (Color variant is black on buff or pale yellow.)

Legend: Bound By / Burn / & Co. / Kirby St. / E. C.

Carroll titles with this ticket:

Alice's Abenteuer im Wunderland (1869) (first German edition)

Alice's Adventures in Wonderland (1869, seventeenth thousand)

Aventures d'Alice aux Pays des Merveilles (1869)

(first French edition) (see also Milevski 3 and 5)

Phantasmagoria (1869, first and second issues)

Figure 3

This ticket design was used approximately from 1864 to 1876.

Size: 16.5 × 16.5 mm.

Color: Black on fawn.

Legend: Bound By / Burn / & Co.

Carroll titles with this ticket:

Alice's Adventures in Wonderland (1870, twenty-second thousand)

Aventures d'Alice aux Pays des Merveilles (1869)

Phantasmagoria (1869, first and second issues)





Figure 4

This ticket design was used approximately from 1860 to 1885.

Size: 16 × 16 mm.

Color: Brown on fawn.

Legend: Bound By / Burn / & Co.

Carroll titles with this ticket:

Alice's Adventures in Wonderland

(1870, twenty-fifth thousand)

The Hunting of the Snark: An Agony in Eight

Fits (1876, including thirteenth thousand)

Through the Looking Glass and What Alice

Found There (1872, twenty-first thousand)



Figure 5

This ticket design was used approximately from 1863 to 1883.

Size: 17 × 17 mm. (Also found: 18 × 18 mm.)

Color: Brown on fawn.

Legend: Bound By / Burn / & Co.

Carroll titles with this ticket:

Alice's Adventures in Wonderland (1872, twenty-

ninth, thirty-third, and thirty-ninth thousand)

Aventures d'Alice aux Pays des Merveilles (1871)

Le Avventure d'Alice Nel Paese Delle Meraviglie (1872, Ital-
ian editions by Macmillan and Co. and Ermanno Loescher)

Through the Looking Glass and What Alice Found

There (1872, including twenty-sixth thousand)



⁵ I have not yet found any Macmillan-published Dodgson titles that were ticketed but would be happy to be informed of such.

⁶ August and Clare Imholtz allowed me access to their Lewis Carroll collection to expand upon my original work, including much needed information about "thousand" printings.

⁷ Burn ticket measurement is based on the printed portion of the ticket, not the actual size of the paper adhered to the rear pastedown. Measurement is on the diagonal, from one nonadjacent corner to the other. Each ticket is cut out freehand, rather than die-cut, from a sheet, either printed or lithographed, containing many duplicates of a single design. (There is evidence that at least one American binder—Benjamin Bradley—used multiple tickets concurrently and that the printed sheets contained tickets in several designs rather than a single design repeated over and over.) The cut paper size of these tickets can vary by as much as a millimeter or two from one another.

⁸ The paper color of a ticket that was white when printed may have changed to off-white or cream over time, or conversely it may have remained still relatively bright and unfaded. Acid in the paper is the likely cause of color changes. Good or benign storage conditions (over 150 years) mitigated color change.

⁹ The differences between Milevski 4 and Milevski 5 are in both size and design. Milevski 4 is 1 or 2 mm smaller, diagonally, than Milevski 5, which comes in two sizes. (See endnote 7.) The outer border of Milevski 4 is thinner in width by more than half than Milevski 5. This is the most overt design difference between the two. Most copies of Milevski 4 that I have seen were printed as poorly as the example illustrated; e.g., the ink color has a thin or washed-out appearance. In some cases small portions of the thin outer border did not print at all. This may be the result of wearing-down of, or damage to, the plate used to print the tickets, or simply poor printing practice.

¹⁰ Charles C. Lovett and Stephanie B. Lovett. *Lewis Carroll's Alice, an Annotated Checklist of The Lovett Collection*. Westport, CT: Meckler, 1990.

A Holiday from Tenniel?

The First Non-Canonical Illustrations

MARK BURSTEIN

Who would be so presumptuous as to illustrate the Alice classics or the Snark whilst Messrs. Carroll, Tenniel, and Holiday were all very much alive and England's Literary Copyright Act of 1842 still protected them? Well, a few hardy souls, as it turns out. I will list only the very first instances here, but I have restricted the universe of this article to published books; cards, sheet music, adverts, and other ephemera must wait for another explicator (though explications take such a dreadful time).

By category, then, may I present (chronologically) the first non-canonical illustrations of:

Songs from the Alice Books – *Song-Land, A Series of Ditties for Small Folks*, selected, arranged, and composed by William M. Hutchison (London: George Routledge and Sons, c. 1880). Uncredited pictures accompany “The Walrus and the Carpenter,” “Queen Alice,” “The Aged, Aged Man,” and “Father William.”

Dramatizations – Kate Freiligrath-Kroeker's *Alice and Other Fairy Plays for Children* (London: W. Swan Sonnenschein & Allen; New York: Scribner

& Welford, 1880), pictures by Mary Sibree, and *Alice Thro' the Looking-Glass and Other Fairy Plays for Children* (London: W. Swan Sonnenschein & Allen [1882]; New York: G. P. Putnam's Sons, 1883), frontispiece by “ELTO.”

Wonderland – Although mistakenly credited to Eleonora Mann (the translator) in Ovenden and Davis's *The Illustrators of Alice* (London: Academy Editions; New York: St. Martin's Press, 1970), the identity of the artist of the oneiric yet naturalistic images of the Dutch *Alice in het Land der Droomen* (Amsterdam: Jan Leendertz & Zoon, c. 1887) is not known.

Wonderland in English, Multiple Artists – L. J. Bridgeman's line drawings in a variety of styles complemented Tenniel's in a hybrid edition (Boston: Thomas Y. Crowell, 1893) that also featured a frontispiece by Charles Copeland (reproduced in color in *KL* 85:28).

Snark – The first other artist's drawings to be published were Gardner C. Teall's outré phantasmagoria in an edition of 333 (Wausau, Wisconsin: Van Vechten & Ellis, 1897).



“The Walrus and the Carpenter” from *Song-Land*

Wonderland (and Looking-Glass) in English, Single Artist – Blanche McManus's Alice, pictured as a dumpy, middle-aged hausfrau, wins this category (New York: Mansfield & A. Wessels, 1899).

Special bonus award:

Sylvie & Bruno: Twenty-two years before the Furniss drawings were unleashed upon the world, Frederick Gilbert illustrated "Bruno's Revenge" in *Aunt Judy's Magazine* IV, No. XX, December 1867 (London: Bell and Daldy), which later became Chapter XV. In a letter to Furniss (7 March, 1886), Carroll said, "I don't like Gilbert's illustration; they both look grown-up—and something like a blacksmith and a ballet-dancer."

Everyone knows what happened in 1907 when the copyright to the books expired, and how they subsequently blossomed into the most widely illustrated novels in the world. But we thought our readers would enjoy seeing these rather obscure early "rogue" renditions.

The author is particularly grateful to Selwyn Goodacre, and also to Clare Imholtz, Alan Tannenbaum, and Edward Wakeling for their collaboration.



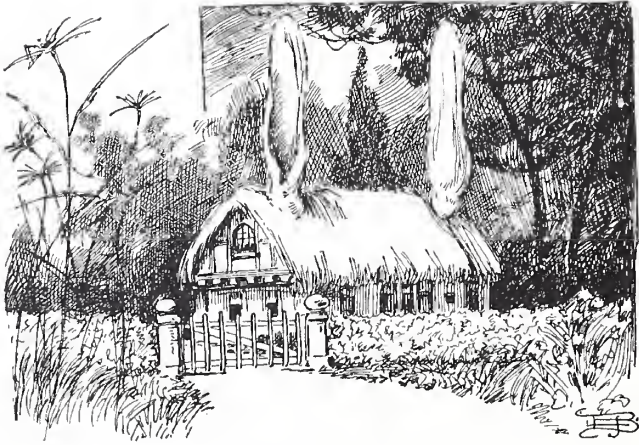
Frontispiece by "ELTO" for Alice Thro' the Looking-Glass



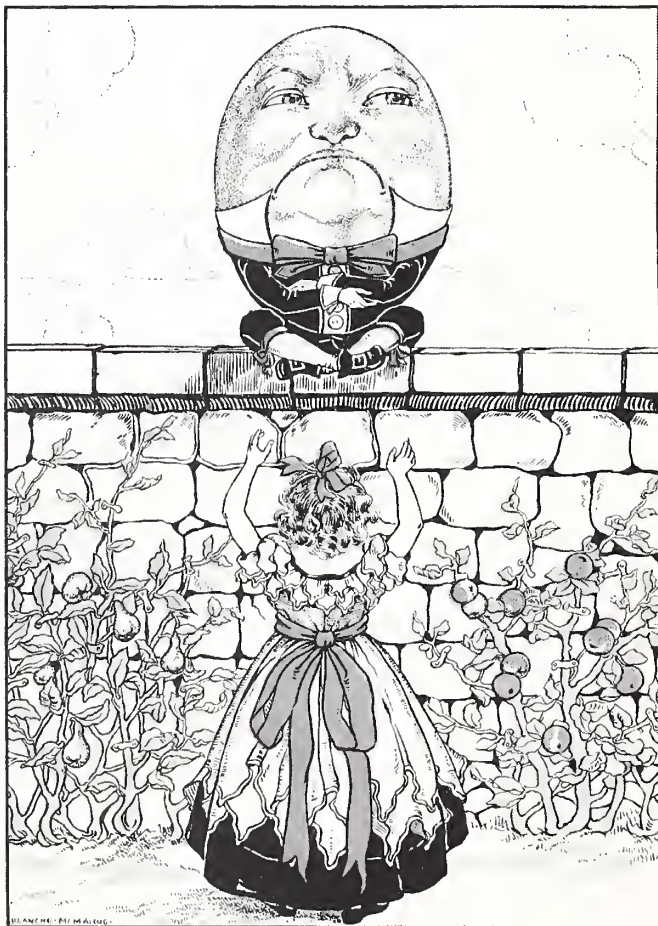
A Mary Sibree illustration for Alice and Other Fairy Plays for Children



From Alice in het Land der Droomen



An L. J. Bridgeman drawing for Crowell, 1893



Blanche McManus's Alice



Gardner C. Teall's wild Bellman



Frederick Gilbert's Sylvie and Bruno

Seek It with a Thimble

HOWARD CHANG

A MYSTERIOUS LIFE

It seems Lewis Carroll's life will remain a partial mystery. He could have been an ideal subject for biographers because he kept diaries for much of his working life. But four volumes of his diaries disappeared, and ten individual pages were removed by unknown hands from the nine surviving volumes after his death. However, a life full of controversial possibilities appears to be more intriguing to some biographers (and some readers).¹

Much of the mystery of Lewis Carroll turns upon a single missing diary page, which covers June 27–29, 1863, a page which might involve the subsequent deterioration of the once happy and intimate relationship between Lewis Carroll and the Liddell family into a colder and more distant one. Some researchers claim that the details and reasons of this change of relationship were recorded in this vital page, and that the sensitivity of the incident had called for a drastic operation by one or more unknown hands in Lewis Carroll's family. One lingering theory about the contents of the page posits Carroll's intention to marry Alice Liddell. Edward Wakeling—who himself dismisses such theories—summarizes the general situation thus:

So where did the myth that Dodgson wanted to marry Alice Liddell come from? Alexander Taylor suggested that Dodgson was in love with Alice and contemplated marriage (*The White Knight*, pp. 152, 198).² Anne Clark carried this further and concluded that Dodgson did want to marry Alice (*Lewis Carroll: A Biography*, pp. 142–144).³ Morton Cohen is more cautious when he reports the alleged marriage proposal (*Lewis Carroll, A Biography*, pp. 100–101). Although at one time supporting the idea, he has since modified his views. Langford Reed went out on a limb and said that Dodgson was in love with Ellen Terry, but produced no evidence to substantiate his claim. Newspaper reports indicated that he was in love with Violet Liddell, Alice's sister, but newspaper reports are invariably wrong. Marriage came there none. Dodgson never discussed marriage in his letters to friends, and he made no

such feelings known in his diaries. There simply is no evidence to support the notion that he wanted to marry Alice, or anyone else if it comes to that.⁴

THE CUT PAGES IN THE DIARY

With the absence of any further evidence, there the matter remained until Karoline Leach, while researching a book, "came across a small piece of paper, tucked away among a mass of Dodgson family records in the archive at Guildford. About five inches by three, torn rather inaccurately from what appears to be an account book . . . written on this tatty scrap was, apparently, an answer to one of the most haunting of literary mysteries—the cause of Lewis Carroll's break with the family of Alice Liddell in the summer of 1863."⁵ One side of the paper scrap is headed "Cut Pages in Diary" and summarizes the contents of three missing pages, the second entry of which concerns Volume Eight, page 92 (should be 91). It reads:

"L.C. learns from Mrs Liddell that he is supposed to be using the children as a means of paying court to the governess—He is also supposed [unreadable] to be courting Ina."

The unreadable portion probably says "by some," as interpreted by Leach and other researchers. In 1863, Lewis Carroll was thirty-one, Alice eleven, the governess thirty, Ina fourteen and Mrs. Liddell (also nicknamed Ina) thirty-seven.

Edward Wakeling supplemented the contents of the tatty scrap by noting that "Dodgson cross-referenced this entry with the rumor about the governess, Miss Prickett, which had occurred on 17 May 1857 (which was not removed)." And Karoline Leach notes that "On April 17 1863, Dodgson comments on her [Ina's] precocious development (she is growing 'so tall'), and notes for the first time that Mrs. Liddell has insisted on a chaperone. Is this a sign that the mother was becoming suspicious of the exact nature of the relationship between this man and her daughter?"

In her other article "*Who Mutilated Lewis Carroll's Diaries?*", Karoline Leach claims that:

[t]his document seems to have been written out by Lewis Carroll's niece Violet Dodgson,

Cut pages in diary

Vol. 8 Page 72 - Alice not improved
by being laid up

Vol. 8 Page 92 - L. C. learns
from Mrs. Liddell that he is
supposed to be using the children
as a means of paying court
to the governess - He is
also supposed from to be
courting Ina -

Vol. 11 Page 110 - is about
S. H. D.

with additions by Menella, around the time of the centenary of his birth in 1932. . . . the notes were made before the pages were removed. Violet must have gone through the diary noting the pages to be cut and summarising their most important contents. Later she changed her mind about one and allowed it to remain.⁶

Other researchers strongly disagree with Leach's theories on several critical points: in particular, the note's author, motives, and timing. While we may assume the "Cut Pages in Diary" document is authentic, it presents further problems for the following reasons:

- * Why would these people take the trouble to cut out a page that contains information permitted to survive in other places in the diary? Is it possible that something more serious was hidden?
- * Was Miss Prickett mature enough to handle a courtship? Did she need the protective umbrella of the Liddells? Was it reasonable for a Victorian family to cut ties with a friend, proven to be a happy companion to the children, just because of a rumor relating to an employee in the household?
- * Was the supposed break Mrs. Liddell's decision because she, as a mother, had more reason to protect her daughter than the governess? But the document might suggest that Ina is a less important cause for the break. Why?

It's clear that the scrap of paper excludes Alice from involvement in the cooling of relations between Carroll and the Liddells, but the belief that Carroll was in love with Alice still lingers for some researchers.

Barring further documentary revelations by researchers, it seems unlikely that any new evidence to support this suspicion will ever come to light. But perhaps the existing evidence needs to be reexamined from a new angle?

A HIDDEN MESSAGE

The new evidence may be nonverbal. As a result of my preparatory researches for the publication of my Chinese translation and annotation of *AAIW*, I came to the conclusion that a message from Lewis Carroll might have been hidden in Chapter III of the book even before its publication:

'But she must have a prize herself, you know,' said the Mouse.

'Of course,' the Dodo replied very gravely. 'What else have you got in your pocket?' he went on, turning to Alice.

'Only a thimble,' said Alice sadly.

'Hand it over here,' said the Dodo.

Then they all crowded round her once more, while the Dodo solemnly presented the thimble, saying 'We beg your acceptance of this elegant thimble'; and, when it had finished this short speech, they all cheered.

The magic of this episode will not come into play unless we compare the text with the illustration. In the text, the speaking roles are the Mouse, the Dodo, and Alice, but in the illustration, the figures in the center are the Duck, the Dodo, and Alice. The shifting of characters indicates that a certain maneuvering process might have taken place.

The Mouse, "who seemed to be a person of some authority" as described in the story, plays a key role in Chapter III. He told a "driest" story to the queer-looking party at the beginning of the chapter, and ended the chapter with a "long and sad tale." In addition, he was the one who suggested that Alice "must have a prize herself," a demand which the Dodo obeyed. On the other hand, Carroll did not seem to intend the Duck to play any important role other than asking a stupid question—"Found *what*?"—of the Mouse. But in the illustration, which depicts the moment almost immediately following the Mouse's suggestion, the Mouse is seen moved to the background, squeezed amongst other animals and seeming rather out of place.

It was unlikely that John Tenniel would venture to initiate a change in the arrangement of the story without the permission of Lewis Carroll. As a faithful illustrator, his earlier sketch might have featured the Mouse standing in the middle to chair the ceremony, possibly in imitation of a schoolmaster observing a prize presentation in a sports event. But with the sharp eyes of a photographer, Lewis Carroll might have discovered that the layout of the illustration bore a striking similarity to the highlight of a wed-

ding ceremony. And as an adept riddler, he may have come up with a brilliant idea to make the illustration a well-designed puzzle. So he might have instructed Tenniel to replace the Mouse with the Duck, activating the puzzle in a graphic form.

Some knowledge of Tenniel's practice in producing an illustration may help us to see how the process started. According to Edward Wakeling, "Tenniel probably began with a rough sketch or sketches on paper for each picture[,]""⁷ which he showed or mailed to Carroll for approval before proceeding to the next step. One of the few surviving letters from Sir John Tenniel to Lewis Carroll written on June 1, 1870, in discussion of the train carriage scene in Chapter II of *Through the Looking-Glass*, may serve as a good example of this process.⁸ For the benefit of Carroll, Tenniel explained under his proposed sketch, "Interior of Railway carriage (1st Class). Alice on seat by herself. Man in white papers reading, & Goat—very shadowy & indistinct—sitting opposite. Guard (with opera glass) looking in at windows."

Rearrangement of characters was not unusual for John Tenniel in the course of illustration preparation, which generally took place after a sketch had been decided upon:

Then he would make a drawing on tracing paper of the outline and by moving this around he could make some alterations to the overall design at this stage, should this be necessary. For example, a character might be moved into a different position which probably happened with the ape in the "Dodo and the Thimble illustration."⁹

This moving about of characters in the Dodo's Thimble illustration was Carroll's cleverly disguised testimony of his ardent wish to marry Alice, drawn but not written, expressed not by himself but by Tenniel, who was probably never in the know. An understanding of the duality of the creatures in the story will enable us to see the clever allusions of the illustration. When we see the Duck in the illustration, we see it as part of the funny thimble presentation ceremony, which so many readers have enjoyed for the past 150 years—but if we see the Duck as the Reverend Robinson Duckworth in real life, we can see a parson officiating at a wedding ceremony, with the bride (Alice) on the right, receiving a wedding ring (the thimble) from the groom (Dodgson the Dodo) on the left, her sisters Lorena and Edith (the Lory and the Eaglet) standing behind her, and the families of Charles, Fanny, and Elizabeth ("several other curious creatures") behind the Dodo. The arrangement of the characters perfectly conforms to what we usually find in a wedding ring exchange ceremony.



*Interior of Railway carriage.
(1st Class). Alice on seat
by herself. Man in white
papers reading, & Goat—
very shadowy & indistinct
(with opera glass,
sitting opposite. Guard
looking in at windows.*

THE TWINKLING OF THE THIMBLE

Reading the *Alice* books is much like a treasure hunt; the whole journey is full of joy and surprises. Lewis Carroll was such a brilliant gamester that a vast number of objects were hidden or transformed in his books, but not without leaving some faint clues for observant eyes and imaginative minds. When I began translating and annotating the Chinese *Wonderland*, this realization on my part became even stronger. I must emphasize that my annotation is not a direct translation of Martin Gardner's *The Annotated Alice*, but a combination of materials from the work of Gardner and other annotated *Alice* books, together with my own researches and discoveries. As a result,



some new discoveries of mine are known only to Chinese readers. The topic of “the thimble” may be a good example to illustrate the difference between Gardner’s annotations and mine. His annotation on the thimble did not sound convincing to me:

The thimble, taken from Alice and then returned to her, may symbolize the way government take taxes from the pockets of citizens, then return the money in the form of political projects.¹⁰

However, I had a vague notion that the thimble might have something to do with the life of Victorian children. So after some research on the Internet, I came up with my own annotation, the English translation of which is as follows:

Thimbles were not unfamiliar with the Victorian young girls, as they had to learn needle works at a very early age, some started when they were only four. Besides, “Find the thimble” is a parlor game popular in the Victorian era. All players are requested to leave the room before a thimble is hidden. The thimble should be so hidden that it is fairly difficult but not impossible to find. Once the thimble is hidden, all the players are called back into the room to look for it. The one first to find it is the winner. The thimble that Alice finds in her pocket may be a trophy from a previous game she participated in.¹¹

Gardner’s annotation on the thimble-presentation illustration did not interest me either:

In the drawing of this scene Tenniel was forced to put human hands under the Dodo’s small, degenerate wings. How else could it hold a thimble?

Struck by a sudden idea which drew my attention to the similarity between a thimble and a wedding ring, I wrote my Chinese annotation, the translation of which follows:

If we see the thimble as a wedding ring, the scene will virtually become a wedding ceremony in the form of playing house. As a parson in real life, the Duck stands in the middle where the officiant of a wedding is supposed to be situated, and Carroll (the Dodo) and Alice stand respectively in the exact position of the groom and the bride. Two sisters of the bride, the Lory and the Eaglet, unmistakably stand behind her and those behind the groom are the “queer creatures” that come from Carroll’s family. The ceremony begins with the Caucus Race, and concludes with the treat of comfits, followed with an entertainment of story telling. All the arrangement and procedures resemble closely a formal wedding.

More than three years after the publication of my Chinese annotated *Wonderland*, I ventured to e-mail Clare Imholtz, LCSNA Secretary, while I was taking a vacation in the U.S. in 2014. I was almost immediately informed that the alleged wedding allusion had never been discussed, to the knowledge of her and her husband. So I decided to bring my theory to the knowledgeable judgment of all Carrollians. As you can see, this article is an elaboration of my earlier annotations.

Lewis Carroll’s infamous stanza in *The Hunting of the Snark* comes almost as a prophetic hint to this discovery:

“You may seek it with thimbles—and seek it with care;
You may hunt it with forks and hope;
You may threaten its life with a railway-share;
You may charm it with smiles and soap—”

Yes, I think we have found *it* with the thimble. The “it” is not a frog or a worm, as supposed by the Duck, but a secret message of Carroll’s that has been carefully laid “where Childhood’s dreams are twined,” a message made by the joint efforts of Lewis Carroll and his illustrator while preparing *AAIW* for publication.

My sincere appreciation to Clare Imholtz, who encouraged me to write this article and enthusiastically offered help to look for information that I needed when I was away from Taiwan and urgently in want of books for reference. Interested readers can contact me at chahwa@gmail.com.

¹ The Lewis Carroll Society (UK). “Charles Dodgson’s Diaries: The Missing Pages,” lewiscarrollssociety.org.uk/pages/aboutcharlesdodgson/diaries/pages.html.

² A. L. Taylor, *The White Knight, A Study of C. L. Dodgson (Lewis Carroll)*, Oliver and Boyd, (1952)

³ Morton Cohen, *Lewis Carroll: A Biography*, Knopf, 1995.

⁴ Edward Wakeling (April 2003). “www.wakeling.demon.co.uk/page3-real-lewiscarroll.htm. A revised print version of this essay can also be found in *The Carrollian Tales of Inspector Spectre* by Byron Sewell, August Imholtz, Jr., and E. Wakeling, Everttype, 2011.

⁵ Karoline Leach (1996). “The Liddell Riddle.” Extract from the *Times Literary Supplement*, www.alice-in-wonderland.net/explain/alice843.html.

⁶ Karoline Leach (2005). “Who Mutilated Lewis Carroll’s Diaries?” <http://contrariwise.wild-reality.net/articles/Who Mutilated Lewis Carroll’s Diaries.pdf>.

⁷ Edward Wakeling (2008). “John Tenniel,” www.lewiscarroll-site.com.

⁸ Stuart Dodgson Collingwood (1898). *Life and Letters of Lewis Carroll*, The Century Company, Chapter IV.

⁹ Edward Wakeling (April 2008). “John Tenniel,” www.lewiscarroll-site.com.

¹⁰ Martin Gardner (2000). *The Annotated Alice: The Definitive Edition*, W. W. Norton, pp. 31–32, part of Note 2.

¹¹ Howard Chang. *Well in the Rabbit Hole: A New and Closer Look at Alice’s Adventures in Wonderland* (Chinese translation and annotation), Taipei, Taiwan: Yuan Liu Publishing Company (2010) and Jilin, China: Jilin Publishing Company (2013), p. 75.

Dean Liddell's Phantasmagoria

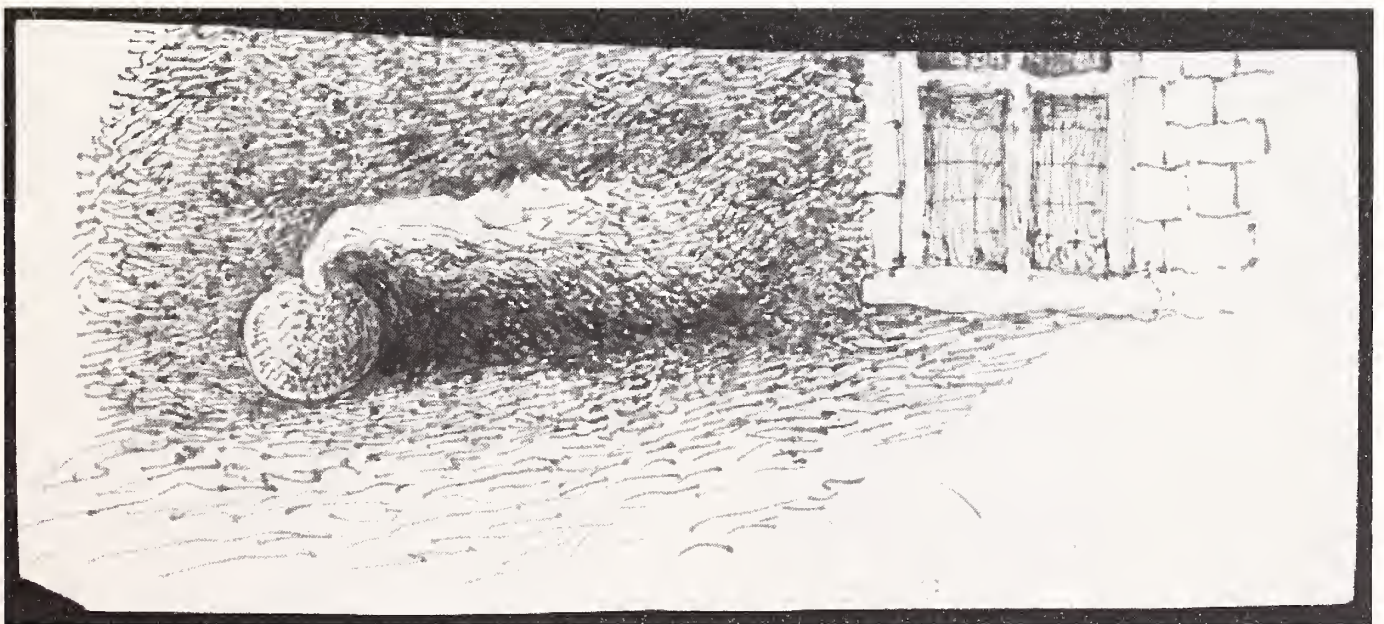
HECTOR McDONNELL

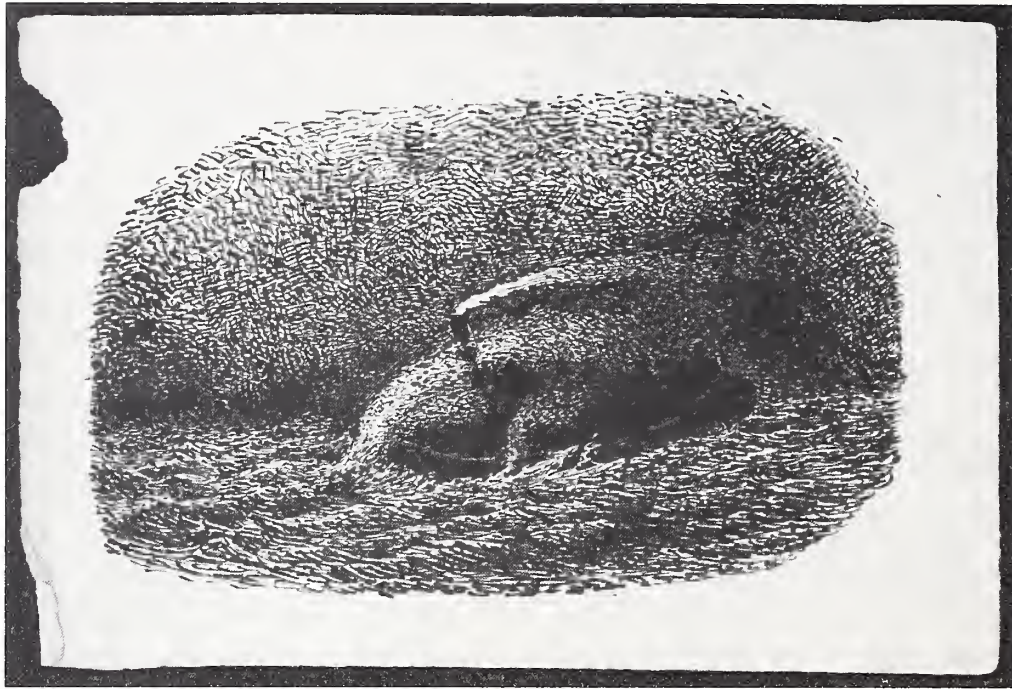
One of the more unexpected delights of the recent exhibition featuring original drawings and rarely seen preliminary sketches for *Alice's Adventures under Ground* was the inclusion of several drawings by Henry Liddell, the father of Alice Liddell and dean of Christ Church. Henry Liddell came from a family of talented amateur artists, which included his senior uncle, Henry Thomas Liddell (1797–1878), the first Earl of Ravensworth, a good amateur oil painter, whose brother Thomas Liddell (1800–1856) was a good marine and landscape oil and watercolor painter and was also involved in various building projects, such as serving on the committee supervising the rebuilding of the English Houses of Parliament in the 1840s and 1850s. Alice herself, of course, was a talented watercolorist.

Henry Liddell was clearly an excellent draughtsman, and many of his drawings show that he used some of the books current at the time that showed how the amateur artist could depict figures in attractive rural costumes from various parts of Europe to

embellish the scenes they were working on. However, his fantastical drawings are much more interesting. These are entirely original and were done with great care and detail in pen and ink on blue blotting paper.

These fantastical drawings imitate mezzotint and etchings, and depict enigmatic and somewhat disturbing scenes, including one with what appears to be a bomb with a lit fuse sizzling under a window. There are, however, no contemporary comments or explanations of these works, so we are left simply to puzzle over them and speculate. They were quite possibly done as a means of relieving the tedium of long committee meetings, where a pen, a bottle of ink, and a pad of blotting paper would be placed in front of each participant. At the very least, the drawings show that he would have naturally been very much attracted to Lewis Carroll's own sense of fantasy, and would have had a fellow amateur artist's enthusiasm for Carroll's remarkable *Alice* drawings. He would therefore have been particularly interested in seeing them published, and this enthusiasm for





fantasy drawings may have been as important to him as Carroll's friendship with his family in his decision to support Carroll's application to the Clarendon Press to publish *Alice's Adventures under Ground*.

Hector McDonnell curated the remarkable show Other Worlds and Imaginary Beings: From Medieval Illumination to 19th-Century Drawings at the Christ Church Upper Library, which ran from January 27 to April 25, 2014, and featured the two above-mentioned artists and a selection of drawings by Vice-Admiral Lord Mark Kerr (1778–1840). Copies of the catalogue were available for sale at our New York meeting; they can be ordered by e-mailing him (hector@hectormcdonnell.com).

Edward Wakeling remarked to me in correspondence, "Dean Liddell's sketches are legendary—mainly on blotting paper—there are many of them. He must have been bored out of his mind at meetings of the Governing Body at Christ Church (probably listening to Dodgson explaining his proportional representation voting procedure!)."

It is particularly fascinating for us that the Rev. Henry George Liddell, D.D., LL.D., D.C.L., Honour Chaplain to Queen Victoria and Domestic Chaplain to Prince Albert, who is usually portrayed as the epitome of stodginess and rectitude, may have had a chink or two in his armor, through which these phantasmagorical drawings emerged.

— Mark B



FORGOTTEN ILLUSTRATORS: KETTY CASTELLUCI

CATERINA MORELLI

This all started in the classic manner: Carlo Ferrari, a dear friend in Parma, found in a used bookstore a worn, somewhat distressed copy of Alice nel Paese delle Meraviglie (1945) with illustrations by one Ketty Castellucci, which he kindly sent to me. I went to catalog it. I checked the Handbook, Lovett, Illustrating Alice, etc., and online. Bupkis! I did find that a catalogue raisonné had been published in association with a posthumous museum exhibition of her life's work, which I acquired. It never mentioned her Alice! Her own biographer had never heard of it!

I later found, and purchased, her Snark, and took the volumes to my book repair lady.

I must assume that nearly all copies of these books—flimsy paperbacks intended for children, made in wartime Italy in very small press runs, and quite fragile—eventually “softly and suddenly vanished away.” Fortunately, I was in contact with another Caterina, surname Morelli, who contributed the fine article on Italian artists to Illustrating Alice and the bibliography of Italian editions for the forthcoming Alice in a World of Wonderlands. Her words follow.

— Mark Burstein

Caterina (aka Ketty or Katy) Castellucci, an Italian painter and illustrator, was born in 1905 in Laglio, a small village near Como. Her father, Ezio Castellucci (1879–?), was a painter, illustrator, and a rather famous caricaturist who contributed to popular magazines and a well-known 1912 edition of Manzoni's *Promessi Sposi* (*The Betrothed*). But unlike her father, Caterina was known more as a painter than an illustrator.

She had an unconventional education for an Italian woman born at the beginning of the twentieth century. She attended the Istituto Tecnico and Liceo Artistico in Rome and Isadora Duncan's dance school in Paris, where she lived for two years. At the end of 1920s she was back in Rome, where she attended the Scuola degli Incurabili, studying with Antonino Calcagnadoro, among whose students was Mario Mafai, founder of the Scuola Romana movement. In 1936 she opened an exhibition with another woman artist,

Adriana Pincherle, at the prestigious Galleria della Cometa in Rome.

During the first two years of the 1940s she lived in both Rome and Milan, and married Corrado De Vita, a war correspondent. The two of them took active parts in the Resistenza. In 1940, Katy got a position, held until 1943, of assistant professor at the Accademia di Belle Arti in Rome.



Self-portrait c. 1943

Katy was not only a poetic and sensitive painter but also a talented illustrator. In 1945, her *Alice nel Paese delle Meraviglie* (*Alice in Wonderland*) was published by O.E.T. (Organizzazione Editoriale Tipografica), a small publishing house in Rome that was active between 1944 and 1955 publishing schoolbooks, essays, and a “Biblioteca rosa per la Gioventù” (Pink Library for Young People), whose covers were, in fact, pink. In the same year, Caterina also illustrated *La caccia allo snarco: agonia in otto sussulti* (*The Hunting of the Snark*) and *Chi ha ucciso il Pettirosso?* (“Who Killed Cock Robin?”), both published by Magi Spinetti Editore.

Her only other known illustrations were done in 1959, when she provided art for some tales, among them a short story by Chekhov, in the magazine *Il Giornale d'Italia della Domenica*.

In 1946, she moved to Modena, where she later got a position as professor of sculpture at Istituto d'Arte Governativo Adolfo Venturoli, and devoted her life to painting and teaching, with forays into costume design for plays and a film, *Chéri-Bibi* (1955). In 1958, Katy began teaching at the Istituto d'Arte in Rome, where she eventually became a full professor. She retired in 1975, and passed away ten years later. She was honored by a retrospective exhibition at the Galleria Arco Farnese in Rome in 1988.

In an interview in the magazine *Rossana*, Caterina said, "When we devote ourselves to art it is the same as consecrating ourselves to enter the convent. A painter is like a friar, a nun if she is a woman: nothing can distract him or her."

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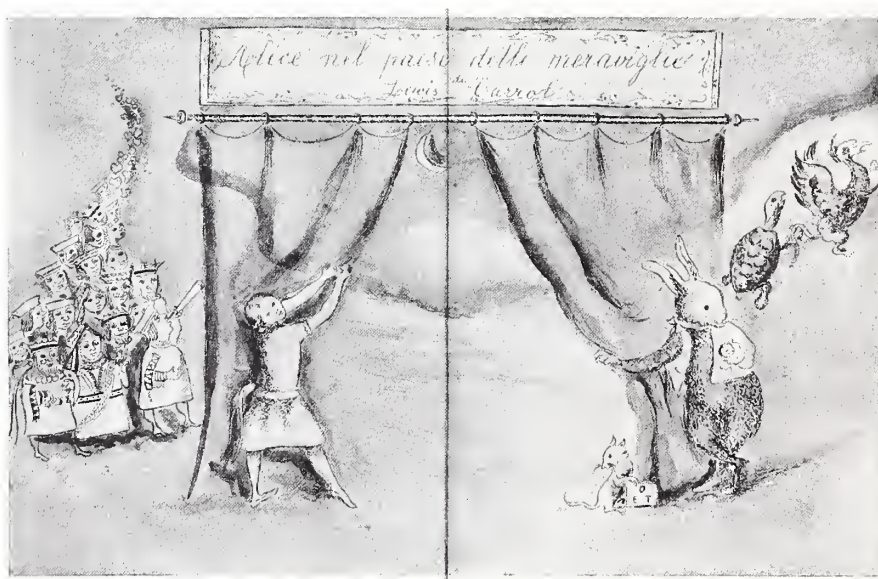
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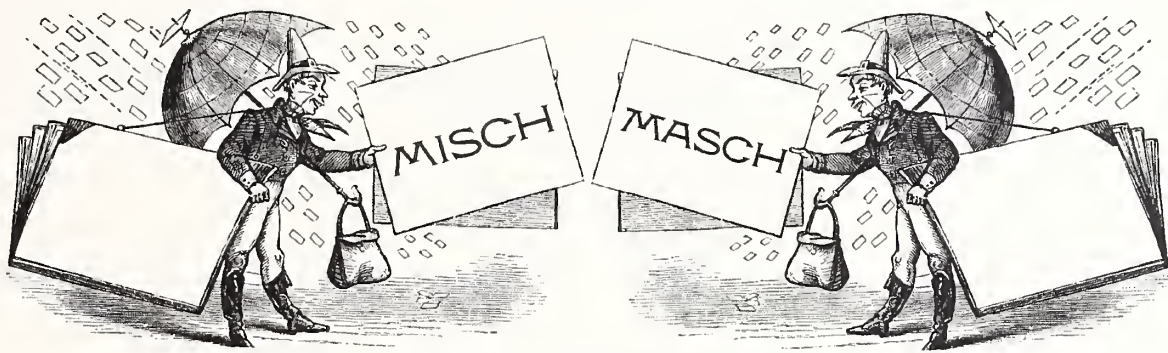
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Frontispiece to Alice
nel Paese della
Meraviglie



From *La Caccia allo Snarco*



Leaves from The Deanery Garden



I am a Lewis Carroll fan and have memorized and analyzed several poems. There is one phrase in "The Palace of Humbug" for which I have not been able to find the meaning: "For all those goodly Strawn Baits Pall." Can you help me?

Sincerely

Jerry Haimowitz

Carroll wrote "The Palace of Humbug," a parody of "I Dreamt I Dwelt in Marble Halls" or "The Gipsy Girl's Dream," a popular aria from The Bohemian Girl, an 1843 opera by Michael Balfe with lyrics by Alfred Bunn, in late 1855 (KL 60:5). According to The Lewis Carroll Handbook, having been rejected by The Comic Times, The Train, and Punch, it was published in the first issue of The Oxford Critic in 1857, and hand-copied by Carroll into Mischmasch. Fortunately, Google Books has digitized The Oxford Critic, and I found (as I suspected) that in its original publication the words are italicized, not capitalized

as in most subsequent re-printings. Matt will take it from here. – Mark B. In the poem, the poet dreams he "dwelt in marble halls," and finds creatures that go "wobble-wobble on the walls" and experiences the "odours of departed cheese." After describing some of the pictures on the walls, he describes some birds, who attempt to use their calls to catch their prey:

All birds of evil omen there
Flood with rich song the tainted
air,
The witless wanderer to snare.

But in the next stanza we find that their calls go unnoticed:

The fatal notes neglected fall;
No creature heeds the treacherous call,
For all those goodly strawn
baits pall.

This last line summarizes the subject of these stanzas: the birds' calls. The word "baits" refers to the "songs" the birds sing to trap the "witless wanderer," a concept already addressed with the use of the word "snare" in the previous stanza. Like the songs of the Sirens,

the birds' songs are used as bait. The word "goodly" refers to the "substantial size or amount" of these songs, a concept likewise already addressed with the word "rich" in the previous stanza. The word "strawn" is a variant (according to the Oxford English Dictionary) of "strewn," meaning "scattered," and again, is a concept previously addressed with the use of the word "flood," both words suggesting an overwhelming quantity. He likely chose the rarer variant to create assonance with the last word, "pall," which is cognate with "appalling" and means "to satiate or cloy." Carroll already described the songs as "fatal" and "treacherous" in the same stanza.

Though it may be true that "strawn" also means "made of straw," "bait" means "morsel," and "pall" means "to dwindle or diminish," none of these definitions fits the subject of these lines: the birds' songs. Thus the last line summarizes all that came before and means: For all those many scattered songs cloy. – Matt Demakos



I particularly appreciated the Burstein musings in the last issue (KL 91:34), on the physics of the “Alice Universe,” which seemed to be channeling the annotations of Martin Gardner. This is apposite because I hear that Mark has taken on the task of editing a fresh edition of those remarkable annotations.

The key elements of the Alice Universe conceptual physics are entities known as “nonorientable wormholes” with the property chirality reversal—of turning left-handed objects that pass through it into right-handed ones (an idea I first encountered at age eleven in George Gamow’s book *1, 2, 3 ... Infinity*). Although perhaps implicit in the piece, it did not make an explicit connection between this kind of wormhole and the mirror/portal through which Alice entered the Looking-Glass World. Chirality reversal was, in fact, only one of many kinds of

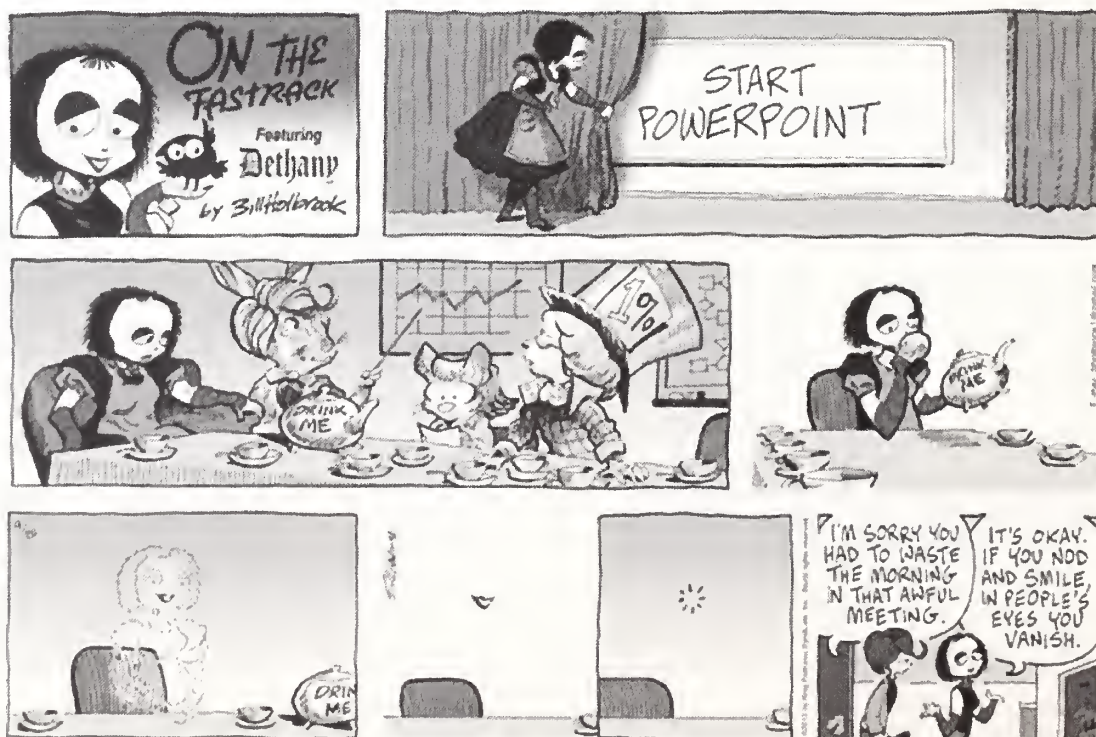
conceptual twists that Alice encountered in this world, making the mirror a form of hyperdimensional wormhole in this sense. Of course, Alice herself actually maintained her chirality against the reversal of everything in that world, otherwise she would have to have been unaware of all the reversals.

Also, the tornado of cards at the end of *Wonderland* seems like an apt illustration of the “half-quantum vortex” known in the physics of superconductivity as the “Alice String” that is mentioned at the end of the piece. The vortex theory on which these concepts are based was developed by Herman von Helmholtz in the 1850s,¹ and forms the basis for not only conventional superconductivity theory but also the hyperdimensional String Theory that seems to be the future of particle physics.² Helmholtz’s ideas were developed into a vortex theory of atoms in the 1860s by William Thomson (the future Lord Kelvin),³ which became widely popular in Britain

in the 1870s. The structure of atoms was conceptualized in terms of “knots” (or closed-loop vortices) and “tangles” (or open-loop vortices). It seems plausible that mathematician Lewis Carroll was referencing this theory in his collection of stories entitled *A Tangled Tale* (1880–1885), in which each story was called a *Knot*, although there is no reference to vortices per se in the collection.

Christopher Tyler
San Francisco

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- ² Moffatt, K. “Vortex Dynamics: The Legacy of Helmholtz and Kelvin” in A. V. Borisov et al. (eds.), *IUTAM Symposium on Hamiltonian Dynamics, Vortex Structures, Turbulence*, Springer (2008): 1–10.
- ³ Thomson, Sir William (Lord Kelvin). “On Vortex Atoms,” *Proceedings of the Royal Society of Edinburgh VI*, 1867: 94–105.



In 1888 Lewis Carroll produced an item he deemed so indispensable to a fulfilling and creative life that he couldn't understand how anyone could possibly manage without it. "The Wonderland Case for Postage-Stamps" ...

Simon Garfield, To the Letter: a Celebration of the Lost Art of Letter Writing, Gotham Books, the Penguin Group, 2013

... his own idiosyncratic concept of a gentleman's seeming indifference to polish; he made it up as much as Lewis Carroll made up mome raths.

Adam Gopnik, "Word Magic," The New Yorker, May 26, 2014.

... a white haired-old cove with horn-rimmed glasses, barely five feet tall, with the fussy air of the White Rabbit from *Alice in Wonderland*.

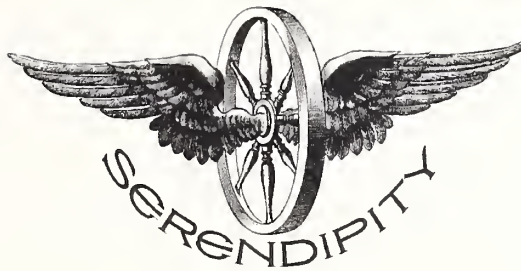
Sebastian Faulks, Jeeves and the Wedding Bells, St. Martin's Press, New York, 2013

"If Lewis Carroll had been the pen name not of the Rev. Charles Dodgson but of the Rebbe Chaim Dobrin, we might have been parsing the verbal horseplay of Tveedledum and Tveedledee as the Talmudic disputes of yeshiva *bochers* [students]. (You may also have noticed that the Mad Hatter never goes bareheaded.)"

Anthony Gottlieb, reviewing No Joke: Making Jewish Humor by Ruth R. Wisse in the New York Times Book Review, June 2, 2012

Moody and ambiguous, Balthus's work is rarely cheerful, despite the omnipresence of cats with Cheshire grins.

Jennifer B. McDonald, reviewing Balthus, Cats and Girls by Sabine Rewald, in the New York Times Book Review, December 8, 2013.



A Cheshire Cat grin stretches the dark circles under Edward's eyes.

Frances Osborne, Park Lane, Vintage Books, New York, 2012.

You may have observed hanging about the place a fellow with light hair and a Cheshire-cat grin. That is Tuppy, and I have been anxious for some time to get to grips with him.

P.G. Wodehouse, Jeeves and the Yuletide Spirit, first published in December 1927 in The Strand.

There was no path to follow through the wood. The branches of trees hung low and thick, and the earth beneath them was damp and dark and dank, and no birds sang.

"This," said Katherine, is what I would call a tulgey wood."

"Don't!" cried Martha. "Suppose something came whiffing through it!"

Edward Eager, Half Magic, Harcourt Childrens Books, 1954

"Unless, of course, you count the creatures with an O one finds in fairy tales and fantasies — the tove, the mome rath, and the borogove, the whiffen-poof and wogglebug and Dong, the Pod, the Todal, and the gorm."

James Thurber, The Wonderful O, Simon and Schuster, New York, 1957

With enough thrust pigs fly just fine.
Observed on a t-shirt.

"... When she finds out she'll cry all over her fairy cakes. Puts me in mind of the walrus weeping over the oysters just before he devoured them."

Martha Grimes, The Anodyne Necklace, Little, Brown and Company, Boston, 1983

"...Now it is possible to have sense without the sounds of sense (as in much prose that is supposed to pass muster but makes very dull reading) and the sound of sense without sense (as is *Alice in Wonderland* which makes anything but dull reading.)..."

Robert Frost, in a letter dated July 4, 1913.

When Auden reviewed Isaiah Berlin's *The Hedgehog and the Fox* in 1954, he offered an alternative to Berlin's antithesis of hedgehogs who know one thing and foxes who know many. Improvising on *Alice in Wonderland*, he contrasted strong-minded Alices, confident in their moral rightness, with weak-minded Mabels, content to think as everyone else thinks. His antithesis had more to do with moral self-knowledge than with knowledge of the world. Berlin was Auden's lifelong friend, and Auden was demurring gently at the Alice-like qualities he sensed in Berlin's book. One especially memorable statement by Berlin of the Alice-like views that Auden distrusted occurs in his later essay on Turgenev ... "

Edward Mendelson, "The Secret Auden," The New York Review of Books, March 20, 2014

Ravings from the Writing Desk

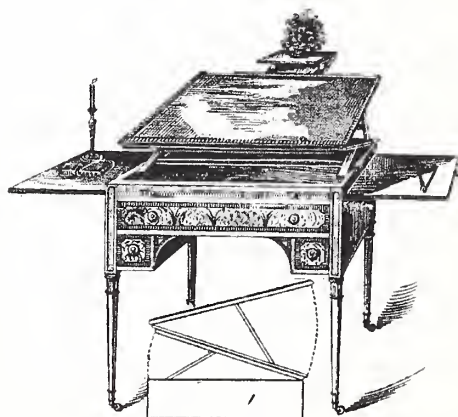
OF MARK BURSTEIN

Mondrian's title for his painting, appropriated for Cindy's article, is particularly apt: Our spring meeting did feel more like a boogie-woogie piano riff than a stately gavotte. Our highest gratitude goes to the New York Institute of Technology, particularly to its president, **Dr. Edward Guiliano**, who is also a founding member and past president of the LCSNA. To his assistant, **Lindsey Jochets**; **Nikki Figuredo**; and techies **Carine Harley** and **Dennis McAleer**, our thanks for making everything run smooooooooooooooooothly. To our amusing and distinguished speakers, panelists, and performers **Edward Guiliano**, **Morton Cohen**, **Michael Patrick Hearn**, **Justin Schiller**, and **David Schaefer**; **Craig Yoe**; **Bruce Lazarus**, **Jennifer Winn**, **Jason Koth**, and **Lena Gilbert**; **Chris Morgan**; **Jessica Young**; **April + Madison**; **Mike Schneider**; and **Tim Manley**. To **Mrs. Louis Carroll English** (Esther), my mom, for hosting the after party.

Our next meeting, in Toronto and environs October 3–5, promises to be a doozy. **Dayna Nuhn**, **Oleg and Nataliya Lipchenko**, **Tania Ianovskaia**, **Andy Malcolm**, and **Mahendra Singh** will be our hosts as we visit the Osborne Collection of Children's Literature and the Merril Collection of Fantasy and Science Fiction at the Toronto Public Library, and the Art Gallery of Ontario (which has *The Lady with the Lilacs*, the Ar-

thur Hughes painting once owned by CLD). We shall hear from illustrator David Delamare, screen the *Jabberwocky* short from Quebec in 2012, and view a working cut of Andy Malcolm's new film on Carroll in the popular culture, *There's Something about Alice*. Many other exciting presenters are in the works, but have not yet been confirmed. There will be a reception on Saturday night at Oleg and Nataliya's place (with a talk about his forthcoming *TiLG*), then on Sunday we will visit Andy Malcolm's studio in Oxbridge for a foley demonstration.

It's looking definite for **spring 2015** at the extraordinary Harry Ransom Center at the University of Texas, Austin, which holds the Byron Sewell and Warren Weaver Carroll collections, and the Gernsheim photographic archive amongst its 36 million literary manuscripts, 1 million rare books, 5 million photographs, and more than 100,000 works of art. Joel will do a far better job than I in calling your attention to the **fall 2015** meeting, *Alice150* in **New York** (p. 31); and our **spring 2016** fête will be at the University of Maryland in College Park, near **Washington DC**.

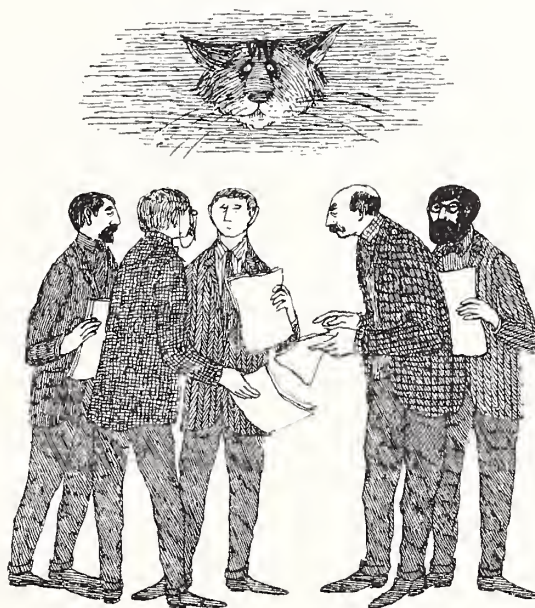


*"And when they wake up in the summer,
Kitty, they dress themselves all in green,
and dance about — whenever the
wind blows . . ."*



CENTENARY LINES TO *ALICE'S* VARIORUM QUORUM

FELICIA LAMPORT



“You are strange, Lewis Carroll,” the scholars have said,
“We must funnel you through a computer
To bring out the nuggets concealed in your head.
You are clever, but we are astuter.”

So they traced each idea to its origin
By the sweat of the scholarly brow,
Reducing the fabulous Cheshire grin
To a faint Oedipussy miaow.

They dosed him with physics, both meta- and plain,
And shifted his psyche through Freud,
But Alice’s charming adventures remain
Unexplained, unexcelled, unalloyed.

This poem first appeared in book form in Felicia Lamport’s utterly delightful Cultural Slag (Houghton Mifflin, 1966) and was reprinted in her Light Metres (Everest House, 1982) sans illustration, although it may have first appeared in a magazine. Anyone who does not know of the extraordinarily droll work of Ms. Lamport (1916 – 1999), so reminiscent of Dorothy Parker, Ogden Nash, and, yes, Lewis Carroll, is hereby directed to find a copy of a book of her pun-filled poems. The two above named were illustrated by Edward Gorey, whose Cheshire Cat here looks down upon

a bevy of literary critics performing analysis, Freudian and otherwise, upon the Alice books, in an illustration reminiscent of Tenniel’s depiction of the Cat’s appearance at the croquet game at the end of Chapter VIII, at least in terms of their body positions.

Felicia’s son, James Kaplan, gave us his kind permission to reproduce his mother’s poem. The drawing is copyright © Edward Gorey Charitable Trust and used with the kind permission of the Edward Gorey Charitable Trust.

ALL MUST HAVE PRIZES

JOEL BIRENBAUM



The subject of this column may not be what most of you consider to be a collectible, but I prefer to take the rabbit hole less traveled. Those of you who have attended LCSNA meetings are likely to have seen me wearing one or more Alice t-shirts. First you have to understand how difficult it is for me to do this, because most of my t-shirts have never been worn. That's what makes them collectible, isn't it? My sense of fashion obviously originated in the '60s.

In the beginning, all t-shirts were adorned with a single Tenniel character printed in black on a white shirt. The characters were limited to Alice, the Mad Hatter, or the White Rabbit. Later, things got crazy, and a large selection of characters became available on variously colored shirts. Next came a flood of colorful Disney shirts. I have quite a few Tenniel shirts,

including souvenir shirts from the Daresbury Hotel, during its days of trying to capitalize on Daresbury being the birthplace of Lewis Carroll. Unfortunately their merchandise was not high quality, and I made the mistake of wearing and washing one of the shirts. It shrank so much that it looks like a toddler's shirt. Other souvenir shirts in my collection include a Mad Hatter from the restaurant by the same name in Nantucket, a shirt from Lindsay Kemp's production in Sadler Wells, one from the Looking-Glass Theater production in Chicago, and a pink shirt with a skipping Alice from The Dali Museum in St. Petersburg, Florida. Also deserving a separate mention is the shirt from the Alice in Chains 2006 tour, featuring Alice in a noose, hanging. You, no doubt, are thinking that image is too dark, but when you marry Alice in Chains and Alice in Wonderland, what can you expect?



Aloré t-shirt front



Aloré t-shirt back

Alice tees continued their evolution in the '60s and '70s, when the drug culture co-opted our Alice. Shirts with hookah-smoking caterpillars perched on mushrooms abounded. They were often tie-dyed and psychedelic, with clever textual drug allusions. I remember buying my first one at a head shop in Philadelphia after an LCSNA meeting. It said something about Alice tripping with the White Rabbit. If only I could find it, I would give you the exact verbiage. These types of shirt have been produced ever since, on and off.

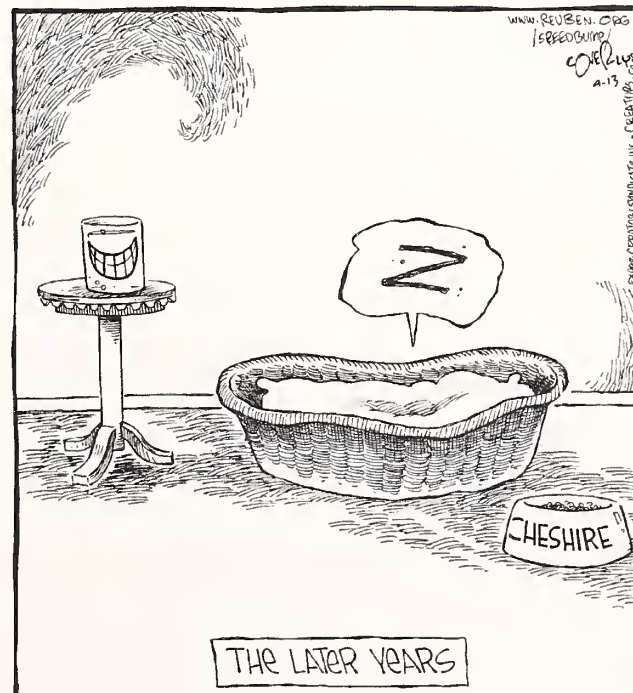
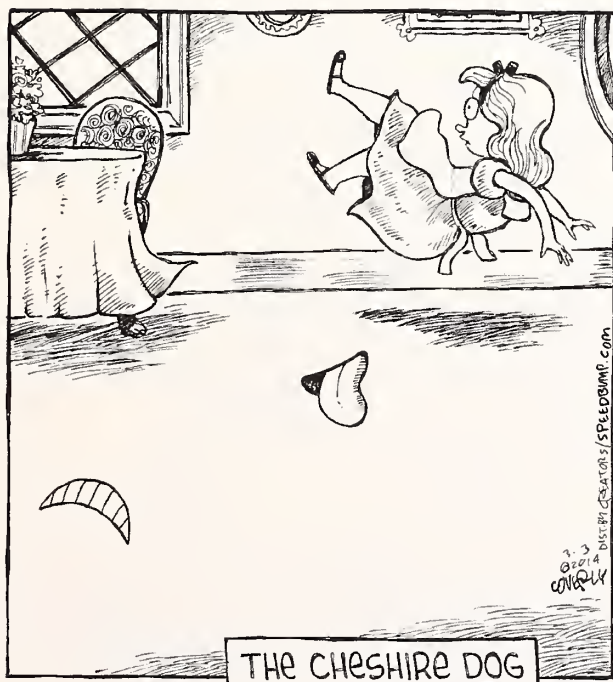
In 1998, Andazia produced a set of shirts with some strange-looking characters. The Cheshire Cat shirt said "We're all mad here," but I think that was true about all the characters on all of their shirts. I wore that shirt at the International Lewis Carroll Conference in North Carolina. Don't worry; I had learned to buy two shirts on occasions when I intended to wear one. A couple of my more recent purchas-

es are the Grateful Dead Alice by Liquid Blue, and the somewhat bizarre Mad Tea Party shirt by Aloré. In the old days I would buy shirts from print catalogs, such as Old Glory. Now Old Glory is online like everybody else.

In the current technological environment, individuals can design shirts and have them produced by companies such as CafePress.com, Zazzle.com, and Redbubble.com. For those looking for variations of individual characters or scenes, this is a great step forward, but for indiscriminant collectors it is a nightmare. This could easily earn such a collector a mini-series on Hoarders, since the same images can be reproduced on mugs, bumper stickers, greeting cards, and a host of other items.

The takeaway from this is twofold. Collectibles are where you find them, and we live in an age where we are forced to be discriminating collectors.

SPEED BUMP BY DAVE COVERLY



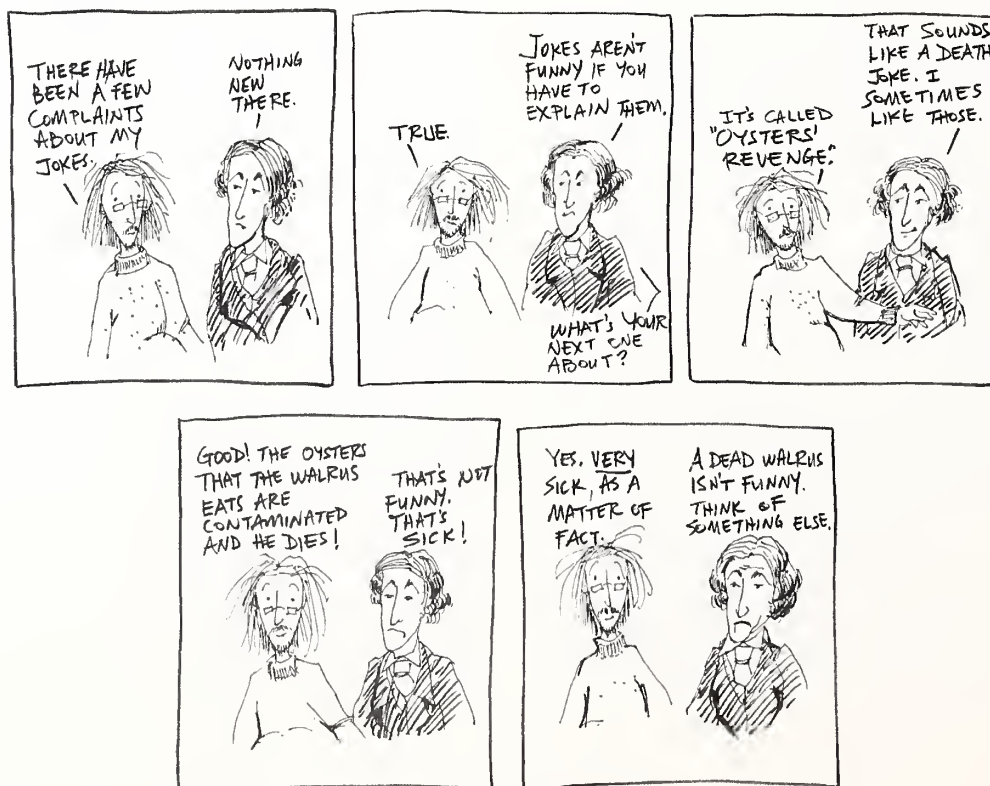
CARROLLTOONS

BYRON SEWELL

SURREALISM EXPLAINED



LITTLE OYSTERS



ALICE 150

JOEL BIRENBAUM

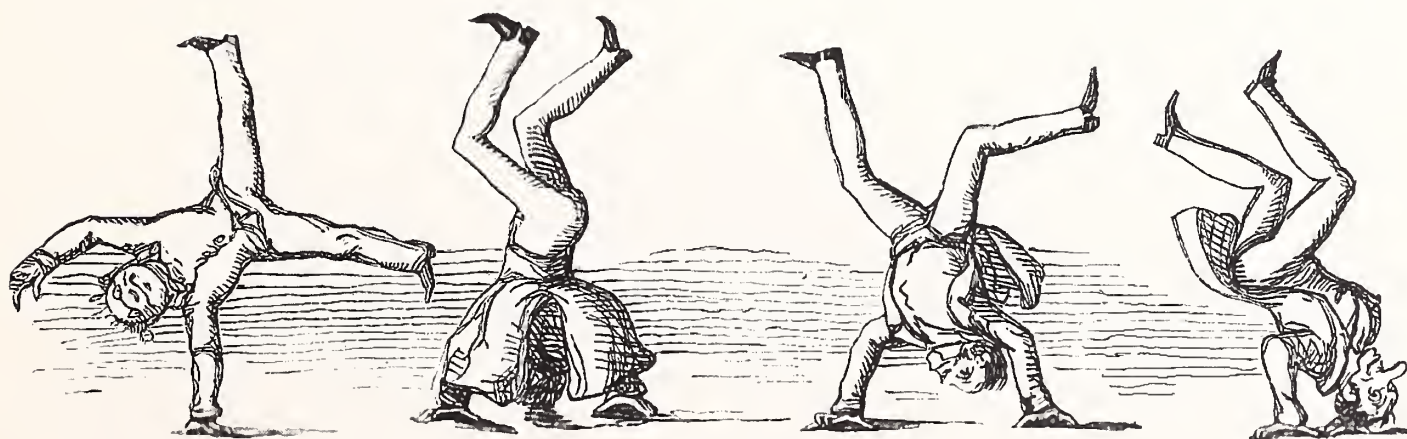
As Alice150 approaches, the excitement builds. The core events are all in place, and the stage is set for the great celebration that we will bring to New York City. We need your help to get the general public truly involved in the festivities—that is to say, we need some purely fun events. We are working on a costumed parade of great proportions that should engage enthusiastic fans of all ages. Literally Alive, a children's theater company, that specializes in musicals including a pre-show arts workshop, will perform Alice in 2015, but we need more events for young children. If you live in NYC and can arrange for your local library to have a series of activities related to Alice, please do it. Do you know a young actors group that would be willing to perform Alice vignettes? If you have an idea for some sort of Alice entertainment and can't accomplish it yourself, we will find someone to help you.

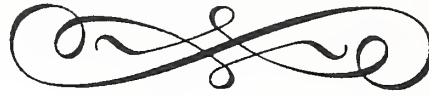
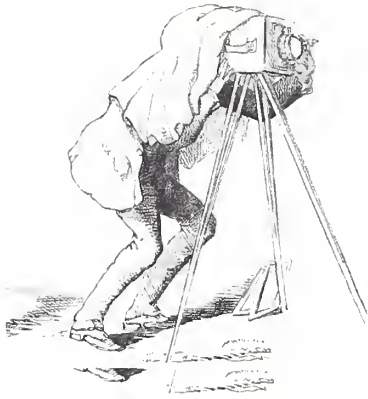
Another way for New Yorkers to help is to volunteer to provide lodging for a conference speaker.

Any service you can provide, that would defray cost, would be greatly appreciated. We would be equally pleased if you would make a donation to the cause. We encourage those in cities outside of NYC to have celebrations as well. We are pleased to announce that Vassar College has added its name to the list of educational institutions that will host celebratory events. As you can see, the seeds that we have planted are beginning to bear fruit.

Please note our new logo! A call for submissions went out in early March, and we received eleven superb designs. But we had to choose one, and Andrew Ogus's elegant design was selected.

We hope that you and your families will be able to attend the celebration in NYC. This is truly a once-in-a-lifetime opportunity to parade your passion for Alice on the world stage. It will be an experience that will create a lifelong bond between generations. Come to NYC, and we will have the most magnificent tea party you can imagine.





ERIN HUTCHINSON

Through a Carrollian Lens



MY SEMESTER IN WONDERLAND



Somewhere on the drive from my home in Killingworth, Connecticut, to my new life as a college student in South Hadley, Massachusetts, I must have fallen down the rabbit hole. I must have. I simply can't imagine a more plausible explanation for my experiences as a first year at Mount Holyoke College.

As I sit in my mathematics class, I can now understand poor Alice's confusion at the Tea Party—my professor *is* the Mad Hatter. He may be currently hatless, but his mad laugh and ranting must be mercury-induced. His unorthodox teaching involves studying from a book none of us can read (because it's written in German) and sprinting around the room scrawling Egyptian arithmetic and bits of Euclid's theories on various boards. I feel compelled to shout, "Clean cup! Clean cup!" as my classmates and I scramble to switch seats to better view his wild solutions. He feeds our heads with math riddles that have no answers or have become lost in translation. His ecstatic shouts about the beautiful irrationality of math constantly wake the girl behind me, who is snoring away like the Dormouse. I feel as if I'm in a game of Carrollian Mad Libs: When my Professor complains about the broken clock on the wall in the classroom I fill in the blank with, "But it was the *best* butter, you know." (That is quite possibly the most logical response I've given in class all semester.)

I can't help but find myself daydreaming when I should be reading a book without pictures or conversations. Am I on *Punked: The Lewis Carroll Edition*? Is there a Maxine Schaefer Reading flash mob lurking around the corner? (On some days the answer to that question isn't as obvious as one would think.) After all, Mount Holyoke *does* bear some resemblance to Wonderland. Why, just last week when I was sitting on the quad, feeling very sleepy and stupid I might add, I saw a girl in white hurrying by me, saying, "I'm late! I'm late!" And on more than one oc-



casion, I have believed in as many as six impossible things before breakfast—or at least completed six impossible papers before an 8:00 a.m. class.

Honestly, part of me is not surprised I've crossed over into the Carrollian *Twilight Zone*. I knew I wanted to be Alice since I stumbled across a copy of *The Complete Works of Lewis Carroll* while on a family vacation in Rhode Island.

Its beautiful leather cover, embossed with fancy gold script, enchanted me. I couldn't help but judge the book by its cover and buy it on a whim; little did I know what extraordinary adventures awaited me. Little did I know how many nights I would spend, back home in Connecticut, curled up with a flashlight reading *Alice's Adventures* over and over again. Or how many fascinating people I would meet at the LCSNA. Yes, once I got Alice on the brain, everything became Carrollian, albeit by seven degrees of separation. Soup is served with a side of the Mock Turtle's song. Peculiar events can't pass by without a "curiouser and curiouser" being uttered. When I left home to matriculate at Mount Holyoke (hoping to double major in history and education), I was determined to fill my four years with a lifetime's worth of adventures, just like Alice's.

However, as I've come to learn, not all adventures are gleeful; sometimes they're intimidating and overwhelming. At times I feel like Alice, two inches small, standing in front of a locked door with the key just out of reach. There are days in my Wonderland when drowning in a pool of tears seems like a viable possibility. But when the situation becomes daunting, I follow Alice's cue: I face my problems and cry, "Who cares for *you*? You're nothing but a pack of cards!" The college experience is too short to be seen as anything but a surreal, curious adventure, and years from now I know I will look back on it fondly, thinking what a wonderful dream it had been.

THE iPad ALICE

David Schaefer

Alice was beginning to get very tired of sitting by her sister, who was fooling with her iPad, when suddenly a white rabbit with a swinging watch ran close by her, pepper was being spilt everywhere, and Bill the lizard shot out of a chimney that was belching black, sooty smoke!

When new technologies arrive, an Alice is always there to welcome them. The fact that there was an Alice motion picture as early as 1903 is a prime example. The latest Alician technological marvel, the iPad Alice, makes full use of the iPad gyroscope technology, with changes in the pad's position causing events such as Bill being disgorged from the chimney, the pepper pot being upset, rose petals swirling around playing cards, the King's crown rattling around as the Queen demands "Who is this?", and flying tarts hitting the King (and making his head rock) in the trial scene. Alice does grow, and the Cat appears and disappears, but these effects make use of more standard computer techniques, not so much iPad technology.

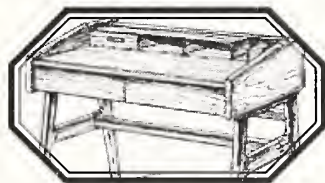
There are three versions of the book. The Lewis Carroll purist will be delighted that the 249-page "original classic edition" has every last word that Carroll wrote, and that the illustrations, even the ones that move around, are Tenniel's.

I have always felt that the digital revolution is bringing forth the golden age of books. The iPad Alice is certainly a step in this direction. It would have been interesting if Ben Roberts (the programmer) and Chris Stevens (the graphics guy) had used the iPad technology in some of the text—for instance, by making the mouse's tail grow.

Go out and buy an iPad and then load it with the iPad Alice. You and your kids will get a kick out of it.



Carrollian Notes



THE HUGGETTS COLLECTION

What might Lewis Carroll's friend, memoirist, and *Sylvie and Bruno* dedicatee Isa Bowman and Swingin' Sixties icon Petula Clark possibly have in common? *They were in the same movie!*? Yep, *Vote for Huggett* (1949) featured Isa Bowman (then 75), her sisters Nellie and Empsie, and former child star Petula Clark (17, singing "In the Shade of the Old Apple Tree"). Also in the cast were David Tomlinson (George Banks in Disney's *Mary Poppins*), future blonde bombshell Diana Dors (18), and Anthony Newley (18). Based on the radio series *Meet the Huggets* (1953–61), the movie is now available in a 4-DVD set called *The Huggets Collection* from ITV (PAL format; not playable on US players), or, of course, on YouTube.



"AND ALL ITS MYSTERY," SHE SAID

The annual MIT Mystery Hunt—one of the craziest, hardest, and most epic puzzle-based team treasure hunts out there—got Carrollian this year. The day began at the Kresge Auditorium, where 2,000 participants arrived for an Ayn Rand-ian meeting called the 33rd Annual Conference on Maturing Young Scientific Theories: Emerging Resolutions for Yielding Heuristic Unphysics using Non-computation Techniques. MIT's website describes the plenary proceedings thusly: "Part way through [John] Galt's talk, the Cheshire

Cat revealed herself and the real hunt theme: *Wonderland* (or *Alice Shrugged*). Participants were told: "A beast has been terrorizing Wonderland, causing some of the Wonderlandians to escape to MIT via rabbit holes." Teams were tasked with finding the escapees, defeating the beast, and closing all the rabbit holes—all done by solving puzzles, naturally. Within the hunt was a game parodying the popular college drinking game *Cards Against Humanity*, called *Cards Against Wonderland*, which can be recreated at home from PDFs online (and has the warning label NSFW, or "Not Safe For Work"). "The King of Hearts, apologetic, slightly bubbly, and somewhat easily confused, plays host. He apologizes for all the demands his compatriots have been making, and wants to provide everyone with a fun break. After a certain amount of time (45 minutes of play, with a table change halfway through, though they may stay until the end of the deck if they like), the King of Hearts gives them an answer phrase, which is 'A DORMOUSE, CATERPILLAR, OR RABBIT MAY DIG GARDEN HOLES.'" Truly a day of problem solving and wit that Lewis Carroll would approve of.



PRIZES! PRIZES!

The tenth anniversary of the USC Libraries Wonderland Award was marked by a multimedia installation and party at the Doheny Library in Los Angeles on April 17. "Wonderland Unbound" was the finale to a series of events surrounding the multidisciplinary competition in which students create scholarly and imaginative pieces inspired by Lewis Carroll. For the third year in a row, USC graduate student Andrew Woodham took first prize. His submission, "Lewis Carroll Through Two Lenses" was a photographic collage and meditation on the life

and career of Charles Dodgson. USC Libraries also took the opportunity to surprise students and patrons of the Cassady Lewis Carroll Collection with the announcement that they had been the successful bidder on a three-page letter by Carroll, sold at a Bonham's London sale earlier that month. USC paid over \$19,000 for the letter, in which Carroll described his discomfort with the fame his books had brought him, writing that he hated "being pointed out to, and stared at, by strangers, and treated as a 'lion.'" He wrote, "I hate all that so intensely that sometimes I almost wish I had never written any books at all." A digitized version of the letter was projected onto the facade of the library as part of the celebrations.

MIRROR, MIRROR ON THE WALL

A house owned by Alice Liddell's grandparents, at which both Alice and Lewis Carroll were occasional visitors, was recently put on the market for £1,000,000 (approximately \$1.6 million). The enterprising realtor heeded the local be-

lief that the mirror which inspired Carroll's story still hangs in the house, and an appropriately ornate mirror featured prominently in the listing. Was this really the mirror that started it all? You'll need deep pockets to find out. On the other side of the world, U.S. realtors were only too happy to discover a Wonderland spin on another high-priced house. Whimsical landscaping at the Los Angeles childhood home of actor Kristen Stewart, best known for playing Bella Swan in the *Twilight* saga, included playing-card crazy paving, a giant chess set, and Alice-inspired murals. Offer price: \$1.75 million.

I LOVE MY WIFE, BUT OH, EUCLID

James Welsch

"Enter a phantasmic procession, grouped about a banner, on which is emblazoned in letters of gold the



title 'Association for the Improvement of Things in General.' Foremost in the line marches Nero, carrying his unfinished 'Scheme for lighting and warming Rome.'" Lewis Carroll wrote that as a stage direction in *Euclid and his Modern Rivals* (1879), a play satirizing the shadowy organization called the Association for the Improvement of Geometrical Teaching. There was a nice article in *Scientific American's* math blog *Roots of Unity* called "The Math Wars, Lewis Carroll Style" by Evelyn Lamb, about that bloody period in history when mathematicians took up arms for or against the continuing use of Euclid's *Elements*. There were few casualties, although Carroll's play did not hold back any punches. The standard textbook, writes Lamb, was "dry, formal, and obscure, lending itself to rote learning with no understanding." Carroll entered the fracas with a pro-Euclid play meant to be entertaining, finding himself "at liberty to treat it in a rather lighter style than would have suited an essay, and thus to make it a little less tedious and a little more acceptable to unscientific readers."



Izidor Bojaciuk
Carsten Braun
Valina Eckley
David Hornik
André Katkov
Amanda Kennell



Marcia Morrison
Jane Weizhen Pan
Brian Sibley
Zach Stanley
Molly Stevens
Carolyn Vega

Kaile Kilner
Giuliana Lanzavecchia
David Lewicki



*Alice in tumblr-Land and Other
Fairy Tales for a New Generation*

Written and illustrated

by Tim Manley

Penguin Books, 2013

ISBN: 978-0143124795

Issued also in electronic format

Angelica Carpenter

Alice gets pride of place in the title and on the dust jacket of this attractive little book, and she enjoys a starring role within. Falling into a computer screen, she reaches tumblr-land, a high-tech version of Wonderland. She tries to exit through a tiny door, but can't get the password right because of problems with uppercase letters and special characters. The hint question doesn't help either: "Who could remember their childhood best friend's cat's maiden name?"

Alice alternates with dozens of other well-known literary characters living their lives in a post-fairy-tale mode. Some make single appearances, like the Pied Piper. Having led the children and rats away from the village, he steals the adults, too, giving each one a GPS that always leads the wrong way. Other protagonists, like Alice, pop in and out of unconnected but interwoven stories. Most episodes consist of double-page spreads, a paragraph on one side and an illustration on the other. The cover, end papers, and page decorations look old-fashioned, but the Ugly Duckling is using a filter to make herself look better on Instagram, while Beauty and the Beast are sexting, and the Cheshire Cat is sending tail-enhancement ads to Alice's contact list.

Author-illustrator Tim Manley is the creator of the blog *Fairy Tales for Twenty-Somethings*, but this book should appeal to Millennials, Gen Xers, Baby Boomers, and tech-savvy members of the Greatest Generation, especially Grumpy Old Men.



—*—
*Selected Works of Lewis Carroll:
New German Translations
with Commentary*
Günther Flemming
3 vols. Berlin 2013: epubli
(www.epubli.de)

Vol. 1: *Alices Abenteuer
im Wunderland*
524 pp.

ISBN 978-3-8442-6490-6

Vol. 2: *Durch den Spiegel,
und Was Alice Dort Fand*
585 pp.

ISBN 978-3-8442-6492-0

Vol 3: *Die Jagd nach dem Schnark,
ALICEANA & Essays
zu Leben und Werk*
668 pp.

ISBN 978-3-8442-6493-7

In 1864, Lewis Carroll handed over the now world-famous singular fair copy of *Alice's Adventures under Ground* to Alice Liddell. One year later, he offered it, enlarged and professionally illustrated, to the English nation, and soon afterwards, German, French, and Italian versions of *AAIW* were made available to the entire world.

Günther Flemming has now collected his German translations of *Wonderland* and *Looking-Glass* and also prepared fresh translations of *Under Ground*, the *Snark*, and *Nursery Alice*, along with Prefaces, Poems, Riddles, and *Alice on the Stage*. This has been a labor of many years, and in addition, Flemming's commentaries offer a cicerone for each of the *Alice* books and the *Snark*. The poems in the *Alice* books, mostly parodies and folklore, as is well known, are documented in two studies of Car-

roll's sources, some of which are taken in consideration here for the first time. More sources, allusions, and parallels are presented in further annotations. The third volume contains biographical sketches along with two fantasies meant to fill the willfully produced gaps in the documents of Carroll's life. These fantasies concern two paradigms: the riddle of the *Sphinx*, or, of Carroll's (and our own) identity, and the mystery of *Hamlet*, which is read here as a foil underlying Carroll's own life.

Flemming places Carroll in the history of world literature between his predecessors, Shakespeare and Sterne, and his heirs, such as James Joyce, Arno Schmidt, and other modernist authors of the twentieth century. Four of Carroll's contemporaries and fellow guildsmen are analyzed with special care: Edgar Allan Poe, William Makepeace Thackeray, Charles Dickens, and Charles Stuart Calverley —whom Flemming regards as the only comparable poet of Carroll's time.

While trying to understand Carroll's life better by comparing it to the fate of Hamlet, Flemming evolved a new view of the tragedy too long to be incorporated in his *Alice* commentary, so it has been published separately as *Das Rätsel Hamlet. Eine Neue Sicht auf die Tragödie des Prinzen* (Berlin, 2013, epubli., ISBN 9783844258578).

Günther Flemming is an economist by profession, with a love of both German and English literature. As he himself notes, "this work of love I began in 1967 as a young man and have now finished it, older than Carroll lived to be." He is currently working on translations of the Dodgson family magazine. Further information about Flemming is available at his website, <http://guenther-flemming.de>.

✱
*Alice's Bloody Adventures
in Wonderland*

Raul Contreras

Illustrated by Tweedle Guns
Demented Entertainment, 2013
ISBN 978-1467578554

Hayley Rushing

Alice's Bloody Adventures is a book to be taken at its word. It is indeed bloody, adventurous, and it belongs to Alice with a passionate agency that Carroll's little girl never fully accesses. Raul Contreras, unexpectedly gifted with some free time while convalescing from a broken ankle, has adapted *AAIW* in the *Pride and Prejudice* and *Zombies* format: taking the original text and altering specific selections—sometimes only individual words—and adding some supplementary text at a low ratio. Having read (and reviewed)¹ Nickolas Cook's unfortunate *Alice in Zombieland* at the height of the “literary classics + zombies” craze,² I'm happy to say that Contreras's text doesn't follow this format exactly, as he does not allow himself to be limited by adherence to narrative—and no zombies, of course.

The easiest way to summarize Contreras's changes to the text is in Alice's motivation: her sister and Dinah are murdered by the White Rabbit on the riverbank, so a modern-day, “goth,” teenage Alice follows him down the rabbit hole to exact bloody revenge with whatever firearm she can get her hands on. That choice not only sets the tone, but also explicates the change in narrative form—that, rather than Carroll's loosely strung series of episodes, Alice has a clear, motivated goal to push the action forward, thus providing a structured narrative. That's a huge change, even more than time period, language, and whether Alice is old enough to be interested in eyeliner. Alice's challenges are simplified by the conflict posed by a homicidal rabbit. This solves many of the problems with which

movie and stage adaptations struggle, but would *ABA* make a good movie? Perhaps. The piece has a Tarantino-esque quality that seems fitting for film.

ABA is another specimen of the Millennial Alice. Not only is this reincarnation of Alice a Millennial herself, but her intended audience is also. This *Wonderland* pulls from everything that makes up the present-day “goth” Alice—Carroll, Disney, American McGee, Tim Burton, Gothic Lolita fashion, and even a *Wonderland*-themed drug culture (Jefferson Airplane, et al.), as well as possible touches of works like *The Looking Glass Wars*. The genealogy is apparent and visible.

Its most direct relative is undoubtedly American McGee, even more so than Burton. Contreras's piece has a quality not unlike the Internet fan fiction of the McGee games. Despite Burton's *Alice* being more recent, McGee is exponentially darker, and given the extent of *ABA*'s profanity, violence, and peculiar and unexpected sexuality, *ABA* is much closer to that side of the “edgy” spectrum.³

And so we return to format. Rather than the changing of specific words with next-to-no new text like *Alice in Zombieland* and others of that style, the Carroll text is like an established path that Contreras follows, but fills out with his own material. *AAIW* is an event guideline, and Contreras alters the action. Alice visits the Duchess, the White Rabbit's house, and so on (and in the more or less proper order), but what actually happens in those encounters is different, sometimes drastically. The creepiness of the original is highlighted by what's changed and what's not, though sometimes the lack of changes is conspicuously incongruous, not because of mismatched tone, but because of discordant language. Perhaps a whole-text adaptation/conversion would have been better suited to the project, as—by language above all else—the original text and new

text can feel like slices of completely different books.

Alice's motivation of tracking down the White Rabbit is expanded as she's given a mission by the Queen of Hearts, fleshing out her motivations and furthering the McGee similarities. Contreras adds *Through the Looking-Glass* elements to expand that subplot, which is a major deviation from the Carroll-laid path of events. Since *TTLG* has such a different tone from *AAIW*, the last third of Contreras's piece is noticeably more chaotic than the rest.

I enjoyed particular moments and qualities that this format creates. Some small things, like how “random” replaces “queer”—and how telling that is of the times and common vernacular—and the changes to the hall of doors scene by omitting the patronizing “poor little Alice” narration, which I always have found disappointingly weak. The fast pace dictated by Carroll's structure doesn't allow for much explanation, but is useful in creating a pseudo-impressionistic atmosphere. Contreras gives us brief glimpses of a bizarre landscape, just as we are given by Carroll, but not left to dwell.

The issue of iconography, both familiar and unfamiliar, works on two levels in the piece. First is the iconography as we perceive it. As with all adaptations like this, the text is a mix of icons—Carroll's familiar white rabbits, pocket watches, and teacups—and the discordant ones of contemporary teenage culture, specifically goth culture, like combat boots, dark eyeliner, and raised middle fingers. The illustrations in *ABA* by Tweedle Guns (yes, really)⁴ are an excellent demonstration of this. They are primarily Tenniel's, altered to incorporate goth teenage iconography, but done in Tenniel's crosshatch, wood-engraved style.

But iconography works on another level in this case. The icons of *Wonderland* are recognized by

the reader, but unrecognized by the modern-day heroine, mixed with contemporary symbols that both fit and don't. It is as if this teenage Alice were going through the *AAIW* events (with select changes) and providing her own responses to the events we find familiar—but she doesn't. Despite being an older heroine, Wonderland is entirely new to her; unlike the sequel-type adaptations (Burton, *Looking Glass Wars*, etc.), the milieu is unknown to her. This is an Alice who's never heard phrases like "falling down the rabbit hole," even though the pop culture references she makes—from *Serenity* to *Harry Potter* to *Apocalypse Now* and at least a half-dozen different rock bands—might have Carroll somewhere in their artistic genealogy.

As for the heroine, she is a teenager, and comes with all that entails. She is always commenting on her situation, and the commentary here has the "WTF?" tone I'd always felt was missing from Carroll. Even seven-year-olds can think along the lines of "WTF?" even if they might not use those exact words (one hopes). Teenagers, however, will use those exact

words. Her wardrobe is distinctly Hot Topic-ish, and the text gives a direct reference to shopping there. The heavy boots, striped tights, and arm-warmers getup is very familiar to my thirteen-year-old self. But what exactly *is* Alice's age here? She calls herself a little girl with the pigeon, but goes on to think that that was "lame" of her to say. She's taller in the illustrations, and noticeably bustier, with a skirt beneath her pinafore more akin to the "sexy Alice" Halloween costumes than any other variation of Carroll's heroine. Gushing gratuitously with references to and instances of fondly remembered "carnal" experiences, drug use (mushrooms, of course), wet t-shirt boob-bouncing, rampant profanity, seductions of the Mad Hatter, and guns and guns and guns, this is not the life experience of a seven-year-old. The reader must assume that this Alice is at least an older teen, or else be left very uncomfortable.

This is not to say that Carroll's child heroine is absent. Contreras's teenager is understandably rebellious, but then there is the more familiar rebelliousness of Carroll's

Alice, demanding, "How should I know?" to the Queen. It's like seeing a ghost of Carroll's petulant child within Contreras's angry teenager. She is an Alice who can fight back, though perhaps inordinately, when threatened with "Off with her head!" A defenseless seven-year-old can't do much, but a gun-toting teenager can. A little girl is confused, a teenager is angry.

All in all, to paraphrase Artemus Ward, for those who like this sort of thing, this is the sort of thing they'd like.

¹ KL 84:46.

² Coscom Entertainment, 2009. Not to be confused with Gena Showalter's *White Rabbit Chronicles* trilogy for Harlequin Teen: *Alice in Zombieland* (2012), *Through the Zombie Glass* (2013), and *The Queen of Zombie Hearts* (September, 2014).

³ I'm speaking of the 2000 McGee *Alice*, rather than the 2011 *Alice: Madness Returns*, since the first, in my opinion, was much more influential.

⁴ "Los Angeles-based street artist Tweedle Guns" is a *nom de pulvérisateur* of the author himself, a talented artist, production designer, and art director for films.

Bizarro Dan Piraro



ARTICLES & ACADEMIA

What impact did Dodgson's visit to Russia have upon his photography? Lindsay Smith considered the question in "Shopping in St. Petersburg: Lewis Carroll's Photographs and Icons," in Volume 36, Issue 5 of *Art History* (November 2013). Smith noted: "While critics have paid scant attention to Carroll's Russian visit, maintaining it had little impact upon him since he never again travelled abroad, the rich visual experience of religious icon and secular photographic 'type' meant that after 1867, in revisiting Chinese and other costume photographs, Carroll contrived scenarios both formally and conceptually different from that realized in *Lorina and Alice Liddell* of 1860."

"Notes on the Early Printing History of Lewis Carroll's 'Alice' Books," written by LCSNA secretary Clare Imholtz, appeared in *The Book Collector*, Volume 62, No. 2 (Summer 2013). In the helpful article, Imholtz reviews the complicated story that surrounds the Alice books' first editions.

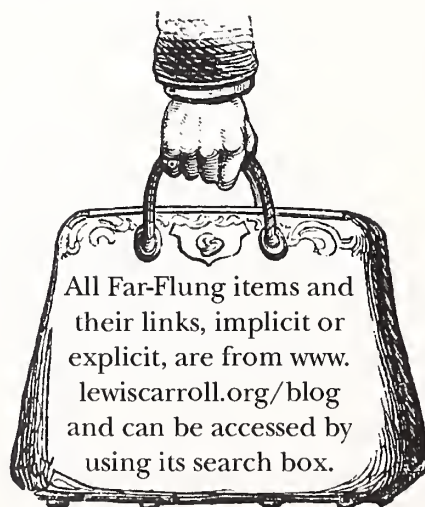
In October of 2013, Gary Antonick did a week-long series of pieces about Martin Gardner in the *New York Times* NumberPlay blog, in honor of Martin's birthday. One of the puzzle challenges related to the "Martin Gardner Möbius Strip Surprise" was proposed by Christopher Morgan, the computer scientist, magician, and puzzle collector, familiar to many of us from his performance of some of Lewis Carroll's magic at the LCSNA spring meeting in 2013 and his talk at the spring 2014 gathering.

Adam Roberts is an academic and well-known British SciFi novelist who added five fine essays about Lewis Carroll to his blog *Sibilant Fricative* last November: "Alice, What's With the Terrovision Refer-



ence? It's 2013, For Crying Out Loud?"; "Through the Looking-Glass, and What Apuleius Found There"; "Up with the Smoke, And How Alice Flew"; "Animals in Wonderland"; and "Riddles, Ravens, Writing-Desks."

From the department of tenuous biological similes (our most over-worked and underpaid department), we receive news of a real smoking caterpillar. Researchers investigating how the hornworm caterpillar can feed on the tobacco plant despite the toxic nicotine contained in its tissues, discovered that the caterpillars actually put the nicotine to good use. As reported on LiveScience.com: "The researchers found a gene in hornworm caterpillars that allows them to puff nicotine out through their spiracles (tiny holes in their sides), from the tobacco they consume, as a warning to their would-be predators. Researchers called this tactic 'defensive halitosis.'"



ART & ILLUSTRATION

Photographs by Lewis Carroll held by the Getty Museum are now available to view online as part of their updated online collections database. There are nine works to see, including several of Xie Kitchin and one of her brother George. Also available is Carroll's portrait of the Rossetti family lounging on the stairs to their garden (*sans* wombat, sadly).

Artist David Delamare experienced the curious magic of online fundraising when he raised over \$83,000 for a new book of Alice illustrations—more than double his goal. The deluxe edition (now sold out) will appear in time for Christmas 2014 and will include original drawings or giclée prints, depending on the level of subscription. A trade edition is expected to follow. Art from the book can be found on Delamare's website, along with slideshows of his artistic process and an innovative range of merchandise including porcelain shadow boxes and mantel lamps, as well as more traditional framed prints.

If you would like to experience Karen Mortillaro's sculptures from the comfort of your home computer, there is a new eight-minute video called "Karen Mortillaro Anamorphic Sculpture Artist, Alice in Wonderland" on Tony Mortillaro's YouTube channel. The artist has been adapting Lewis Carroll's characters and themes for many years, in bronze, neon, glass, plexiglas, all in fabulous and magically shifting anamorphic three-dimensional forms, as attendees at our fall 2013 meeting are well aware (KL 91:6-7). The concept of anamorphia dates back to the Greeks and flourished in seventeenth-century France, where artists used mirror tricks and distorted images.

BOOKS

The latest title from Michael Everson's Evertime is *Ia Aventures as Alice in Daumsenland, Wonderland* translated by Olivier Simon into Sambahsa, a "fully-developed international auxiliary language (auxlang)" Simon constructed from 1999 to 2007 (ISBN 978-1-78201-047-0).

Alice has been many things in many different adaptations, but she does tend to be female. In a manga called *Are You Alice?* by Ai Ninomiya and Ikumi Katagiri, published last year by Yen Press, a young man wanders into Wonderland and learns that he is now Alice. "As Alice, he is forced to take part in a game, where the objective is to kill the White Rabbit," writes a reviewer at Fantasy Faction. "The protagonist isn't exactly enthusiastic about murdering without reason, but since he is now a character of Wonderland, he has no choice but to go with the flow of the story." He learns he is the 89th Alice to play the game, and that not being a "polite, naive, lovely girl" gives him an advantage in lagomorphocide. *Are You Alice?* began its life as a series of audio CDs as well as a PlayStation Portable game by the same author.

From the Antipathies of the land of manga comes a completely different kind of graphic novel; Nicolas Mahler's *Alice in Sussex* is in German and full of philosophical and

literary meanderings. In Mahler's doodle-like illustrations, Alice has no face, just a blue headdress reminiscent of the Duchess, and a long nose sticking out. In this version, the White Rabbit "leads her down into his rabbit hole in search of an illustrated edition of H. C. Artmann's *Frankenstein in Sussex*," a 1969 humorous story by the Viennese poet. The Wonderland she descends into is actually a basement full of ideas, where Carroll's characters muse on "the terrors of childhood and youth."

A new Portuguese translation of the *Nursery Alice* by Mauricio Coelho was published in January by the international publishing house Chiado Editoria (ISBN 978-989510941-8).

EVENTS, EXHIBITS & PLACES

In 1840, a young Charles Dodgson visited an exhibition of natural and manmade curiosities in Warrington, just outside of Manchester in England. What effect did the Phantasmagoria Lantern and the mysterious Invisible Girl have upon his impressionable mind? In an exhibition that ran at the Warrington Museum from January 25 to May 31 this year, local artist Frances Broomfield reimaged the 1840 exhibition of curiosities and wonders and

reinvented some of the eccentric characters and scenes from Carroll's writings.

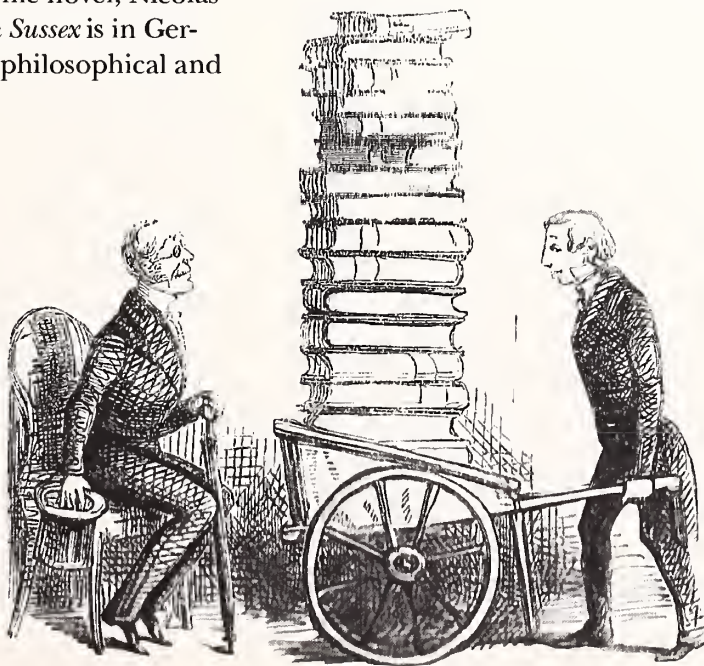
Wonderland House is an *Alice in Wonderland*-themed guest house on the Brighton seafront on England's south coast. It can sleep up to 24 appropriately attired ladies and gentlemen. If you don't yet have your Regency-style bathing excursion planned (and if not, why not? Oh, I do like to be beside the seaside, don't you?) photos of the elaborately decorated hotel may yet provide some design inspiration for creating your own Wonderland house.

The immensely popular exhibition *The ABC of It: Why Children's Books Matter* (KL 91:32) at the New York Public Library has had its run extended for a second time. The exhibition will now close on September 7th and is officially the most popular exhibition ever held at the library. Do children's books matter? It seems the answer is a resounding "yes."

A chainsaw carving of a hookah-smoking caterpillar has been beheaded by vandals in Ripon, England. The statue had been commissioned by the local council to commemorate Lewis Carroll's visits to the town during his father's residency at Ripon Cathedral. Chainsaw artist Mick Burns (known locally as "Chainsaw Mick") was philosophical about the vandalism: "It's not the first time it's happened with my sculptures, it comes with the territory," he said.

INTERNET & TECHNOLOGY

A few issues back (KL 90:49) we mentioned Emmanuel Paletz, the graphic designer and creative consultant who was raising money to develop an AAIW storybook app for tablet computers, featuring Dutch and Flemish Renaissance art. Well, the money was raised, the app completed, and the result, The Alice App,



is now available via GooglePlay or the iTunes Store for \$4.99. A new flashy website explains that the interactive story is designed for a wide audience: “People who love Renaissance art will sit down with this application and appreciate the hints and riddles Paletz pulls from Carroll’s work and weaves into his collages. Parents will sit with their children and bring them lessons in history and art through Alice’s highly imaginative tale. With the application’s interactive features, combined animations, and sound effects, readers will find a new way to get lost in reading.”

Every season seems to see a new iPhone game based in Wonderland. This time it is Mobage, Inc. and the app Wonder Golf, available at the iTunes store. “Oh no, a rabbit stole your phone! Fold up, aim, and roll to follow him down the hole. It’s time for a minigolf adventure in Wonderland!” The graphics look charming and Alice has pink hair and a yellow dress. Unsurprisingly, the game is free to download but “coins” cost real money once you’re inside the game.

“Web designers have long been forced to create within the constraints of blocks,” writes Razvan Caliman on Adobe’s boxy *Web Platform Team Blog*. “Since most daring ventures into nonrectangular layouts using regular CSS and HTML usually end in frustration, most of the content on the web is still trapped in simple boxes.” CSS Shapes is an experiment with more fluid and curvaceous web design, and Caliman’s team used the text of *AAIW* for the demo. What could be a better choice than the author who wrote a mouse’s tale in the shape of a mouse’s tail? The result—with the text flowing through a rabbit hole littered with flowers, mushrooms, and cats as you scroll through the web page—is totally gorgeous and reminiscent of black-and-white shadow puppetry. The graphics (some of which are animated) were designed by the

French agency ultranoir, and I would encourage Caliman to publish the whole thing online somewhere. A YouTube video of the demo is called “Building a Richer Storytelling Experience with Alice in Wonderland.”

“Carroll created not just the Alice text, but the Alice books,” writes Lisa Hager in “The Pinteresting Broken-Doll Aesthetic of Neo-Victorian Alices” at the *Journal of Victorian Culture Online*. “Carroll was an art director. He oversaw the illustration, design, and production of the first edition of *Alice*, and he (re)published the text in multiple editions that strategically segmented the Victorian children’s book market.” Hager’s article comes with a complementary Pinterest board to help make her case. Pinterest is a social media site where people “pin” images to categorized “boards,” beloved amongst crafters and hoarders. At any rate, it’s an interesting use of a platform like Pinterest to illustrate an academic argument.

MEDIA

Welcome to our biannual obligatory Johnny Depp news round-up. The latest Disney gossip is that Mr. Depp, along with Mia Wasikowska and Helena Bonham Carter, will reprise their characters from Tim Burton’s *Alice in Wonderland* for the 2016 sequel, now called *Through the Looking-Glass*. (It was originally being referred to by the perplexing title *Alice in Wonderland 2: Attack of the Mome Raths*.) The IMDB page also confirms Sasha Baron Cohen (of *Borat* fame) playing a character named Time, for which he was clearly type-cast. The director James Bobin (known for the wonderful *Flight of the Conchords* HBO show and the two most recent Muppets movies) told Yahoo Movies in March that *Looking-Glass* will *not* be based on Lewis Carroll’s 1871 book. Bobin at the helm should encourage optimism for comedy fans; everything he’s

ever touched, from *Da Ali G Show* onward, has been genuinely hilarious. Depp is also teasing that he might retire from acting soon after playing Looking-Glass’s Hatta.

Is a mainstream Hollywood Lewis Carroll biopic inevitable? The Black List is a list of screenplays yet to be picked up but deemed exciting by Hollywood whisperers. One of these scripts, *Queen of Hearts* by newbie Stephanie Shannon, has just been scooped up by director Seth Gordon (of such classy flicks as *Horrible Bosses* and *Identity Thief*). The plot, apparently, is about how a broken love affair led Lewis Carroll to write his most famous book. It follows the trend of *Saving Mr. Banks* (about the creation of the *Mary Poppins* movie) for romantic, revisionist origin stories of popular children’s tales. Nick Venable wrote on CinemaBlend.com, “Those hoping for a two-hour movie of Carroll dropping acid while putting a pen to paper will almost certainly be disappointed with the reality of this project.” At any rate, Seth Gordon has a few other irons in the fire, so it could be years before this Carroll biopic gets made. And by the bye, just whom is Carroll romancing?

On Canadian television, the CBC drama *Murdoch Mysteries* had an episode called “Murdoch in Wonderland” (Season 4, Episode 13), starring the spectacularly named Yannick Bisson as an 1890s detective. The plot description reads: “Murdoch steps through the looking glass when he awakens to find he’s a suspect in a murder committed during the Alice in Wonderland party.” The episode can be purchased by itself on Amazon.

LCSNA president Mark Burstein was interviewed on the Tampa, FL, radio show *Life Elsewhere*, on the occasion of Carroll’s birthday, January 27.

MUSIC

Gary Bachlund, a vocalist and prolific composer of more than 1,200 art songs, has finished a major revision of his first opera, *Alice*. The libretto, adapted by the composer with his wife, Marilyn Barnett, is taken mostly from the words of Carroll, patching together *AAIW* (Act I) and *TTLG* (Act II) with the author's letters sung by a Lewis Carroll character, and is available on his site. Gary's work has been reported in *KLs* 60:18, where sheet music to one of the songs is printed; 66:18, with another song; 70:17; and 78:46. Mark Burstein is quoted as saying, "The work is of a melodic sweetness that the Reverend Dodgson or for that matter, the young Alice would have thoroughly enjoyed." In his interview with C. M. Rubin on the *Huffington Post*, Bachlund reports the piece has "much melody and good humor, in both the Wonderland and Looking-Glass portions of the work. As a singer throughout my life, I write for voices, being in love with the magical things they can do and portray." Let's hope this new *Alice* finds a frabjous company to produce it.

The Cheshire Cat might sound indifferent when he gives Alice directions to "Somewhere," even though she doesn't much care where she wants to go. The singer Boy George took the famous passage about navigation without purpose as inspiration for a surprisingly soulful song on his 2013 comeback LP *This Is What I Do*, titled "Any Road." The lyrics of the hook: "If you don't know where you're going / Any road will take you there." This saying, widely misattributed to Carroll, has been used in songs before (e.g., George Harrison's identically titled song from 1988 that appears on his 2002 posthumous *Brainwashed* album).

David del Tredici's opera *Final Alice* (1976) was by no means the final Carrollian piece he would compose. Almost forty years later, a

new opera called *Dum Dee Tweedle* received its premiere on December 1, 2013, by the Detroit Symphony Opera. Conductor Leonard Slatkin was joined by del Tredici favorite Hila Pitman (soprano) to bid "How d'ye do, *now*" to the *TTLG*-based piece.

PERFORMING ARTS

If you know anything about belly dancing, then you know about Jillina, the world-famous performer, instructor, and creator of the theatrical dance troupe Bellydance Evolution. Belly dance fans and Carrollians (and particularly belly-dancing Carrollians) will be excited to hear about a new work inspired by *Alice in Wonderland*, to be performed by Bellydance Evolution on August 1 at the John Anson Ford Theatres in Hollywood, CA. The show will meld Middle Eastern dance and music, break dance, theatrical hip hop, contemporary dance, fusion, and tribal dance, all to an original score composed by Paul Dinletir with live beats by Ozzy Ashkenazi.

In December 2013, players at the Burgdorff Center for the Performing Arts in Maplewood, NJ, introduced American audiences to the mayhem of the English pantomime tradition in an original production titled *Wotcha! Gotcha! A Very British Pantomime*. (All together now: "Oh no, they didn't!" Oh yes, they did!) The pantomime, set in Victorian London, promised skull-duggery, intrigue, music hall, Alice Liddell, and mystery, was staged by the company Deadgood Events. Producer and writer Gareth Jones was interviewed by C. M. Rubin in the *Huffington Post* on December 18 in an article titled "Wotcha! Gotcha! Alice?"

Third Rail Project's *Then She Fell* (*KL* 88:49, 89:41) is continuing to fascinate and disturb audiences in equal measures. The Alice-inspired immersive theater experience, set

in a former New York hospital, has been playing since 2012 and will now be extended through August 31, 2014. An interview with cast member Marissa Nielsen-Pincus appeared on the *Huffington Post* website on April 5.

Two recent theatrical productions in England make us wish that the occasional millionaire "angel investor" would get lost on his descent from the golden heavens and accidentally manifest before an independent drama troupe, rather than yet another tech-whizz with an idea for a dating app. First up, Box Tale Soup's version of *AAIW*, performed by a man and woman and trunkful of handmade puppets at the Brighton Fringe in May this year; critics have described Antonia Christophers and Noel Byrne as "completely bloody marvelous." Second is Metta Theatre's World War One *Alice* adaptation, in which a grown-up Alice, played by Mandy Travis, takes refuge in a basement full of childhood memories, while her soldier son, played by Arran Glass, discovers his own rabbit hole on the battlefield. The show, which also features puppets and object manipulation, will tour England during May and June this year.

Over in Wales, an all-female production of *Alice in Wonderland* by the Volcano Theatre Company is appearing at various venues between now and November 2014. The play considers "the everyday monstrousness and absurdity of the world around us, and about the crazy things we do to escape" and stars five women and 84 bales of hay.

This July, London's Latitude Festival will be the venue for the first performance of a new *Snark* adaptation, written by Annabel Wigoder with lyrics by Gareth Cooper. The show is described as "a magical comedy adventure about the importance of being

silly, with puppets, songs and audience interaction.” Director Gemma Colclough plans to take the show to other UK venues throughout the remainder of the year.

Alice Lost in Wonderland, a new play by Rob Winn Anderson, received positive reviews when it premiered at the Garden Theater in Orlando, FL, October 28, 2013. In the play, Becky Eck played Jane, an amnesiac in a mental ward who is convinced her only hope of a cure is to find Lewis Carroll’s Alice.

No ballet season goes by without a few Alices. *Alice’s Adventures in Wonderland*, with choreography by Christopher Wheeldon and music by Jody Talbot, was performed at the Royal Ballet in London last December. Downstairs from that production, in the Linbury Studio Theatre, a dance company called ZooNation offered a complementary hip-hop dance piece called *The Mad Hatters T Party*. Ballet Met Columbus put on an *Alice in Wonderland* in February at the Capitol Theater, and Ballet Idaho choreographer Alex Ossadnik premiered a new family-friendly *Alice in Wonderland* at the Morrison Center in April.

Of course, not all Alice shows are family-friendly. “Come along with Alice as she discovers what wonders

lie beyond the velvet rope at Wonderland’s most exclusive nightclub, *The Looking Glass*,” reads the byline for Lily Verlaine and Jasper McCann’s return of their flesh-filled show *Through the Looking Glass: The Burlesque Alice in Wonderland*, at the Triple Door in Seattle. San Francisco’s DIVAfest at EXIT Theatre also offers a White Rabbit Burlesque throughout May 2014, featuring the performers Red Velvet, If-N’-Whendy, Laika Fox, Ophelia Coeur De Noir, Tornado Supertrouble, and Mikka Bonel.

THINGS

Did you know that Celebriducks, the “original creator of the first ever collectible celebrity rubber ducks,” makes an Alice in Wonderland rubber duckie, complete with little yellow beak? Now you do. So bizarre it’s kinda cute.

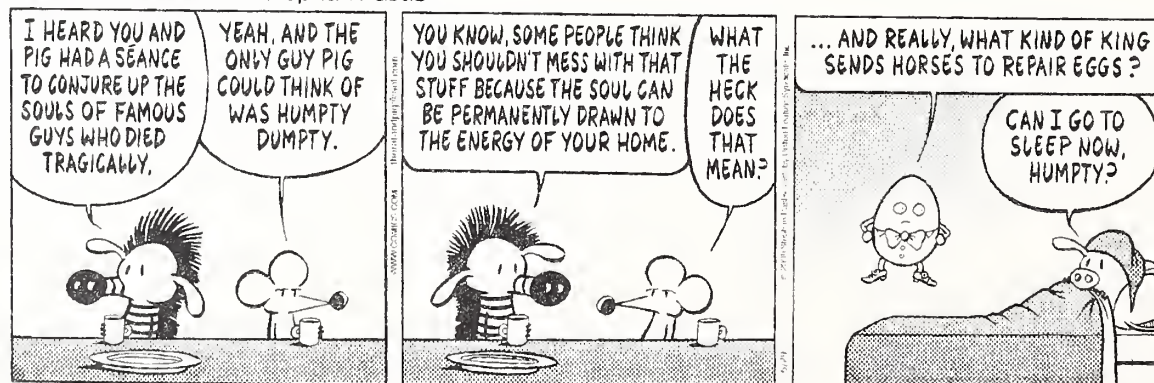
The bibliophile-inspired jewelry and accessories made by Jezebel Charms and sold in places like the British Museum and the British Library are now available on etsy.com. Their Wonderland line includes attractive and modestly priced brass cuff bracelets engraved with quotations and illustrations.

In 1998, Portuguese artist Teresa Lima won the National Illustration Prize for her illustrations to *Alice no País das Maravilhas* (Livraria Civilização Editora, 1998). Portuguese porcelain manufacturer Vista Alegre is celebrating both Lima’s distinctive style and the 150th anniversary of *AAiW* with a rather elegant tea service including a Queen of Hearts teapot and two sizes of footed cake plates.

A new trading card game called Alice of Wonderland is set in a Steampunk Wonderland and consists of two kingdom “core” decks, The Kingdom of Hearts and The Kingdom of Roses. A webcomic, Grinn the Cheshire Cat, is also available on their site, aliceofwonderland.com.

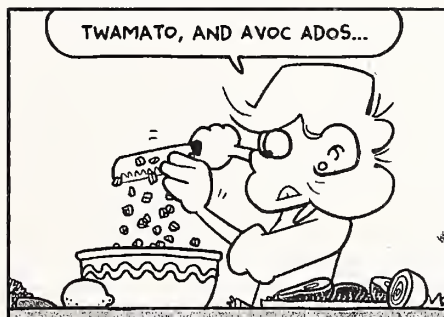
In international brews news, Beer Here from Denmark and Brew Fist Italian Ales have collaborated on a new beer: the Caterpillar Pale Ale, a citrusy little number made with a blend of New Zealand hops and spicy rye malts. It’s not clear if it has been imported to the U.S. yet, but clocking in at a comfortable 5.8% ABV and with a funky caterpillar on a toadstool label, it might be worth raising the subject with your local supplier.

Pearls Before Swine Stephan Pastis



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